

THE ETUDE

Music Magazine



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August 1935

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The Committee on Instr. Affairs of the M. S. N. C. recommend this easy number for small instrumental ensembles.

MENUETTO (From Quartet No. 41)

By F. J. Haydn—STRING QUARTET
Edited by Rob Roy Peery
—Complete with Score, 75c.
—Score, 25c. Separate Parts, 15c Each.
The more advanced string quartet will enjoy this charming movement from Op. 76, No. 2.

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By Irene M. Ritter—Arranged for
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W. M. Felton—Complete, 75c.
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THE ETUDE MUSIC MAGAZINE

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VOLUME LIII, No. 8

AUGUST, 1935

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

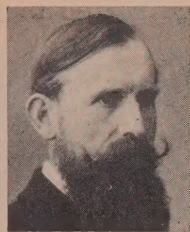
An Alphabetical Serial Collection of
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This series which began in February, 1932, has included to date a total of 1892 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

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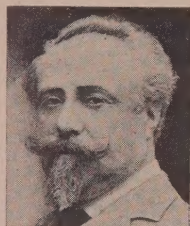
L. Laciari—B. Comp., active in Phila. for years as music critic, ten ensemble works, performance in choral numbers.



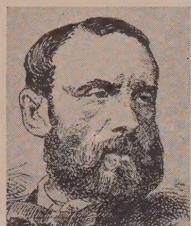
Maurice Le Boucher—B. Isigny, Normandy, May 25, 1882. Comp. Studied Niedermeyer School and Paris Cons. Dir., Nat. Cons. of Music, Montpellier, Fr. Has written an opera, and other wks.



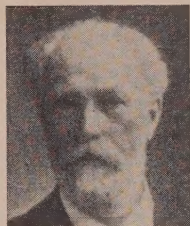
J. B. Germany. Has been musical in various important Germany. In 1932 musical dir., Harbuckien.



Mauritz Leefson—B. Amsterdam, Holland, Jan. 26, 1861; d. Phila. Feb. 16, 1962. Pianist, tchr., comp., cond. Many yrs. in Phila. Was dir. Leefson-Hille Cons. Pupils incl. John Thompson.



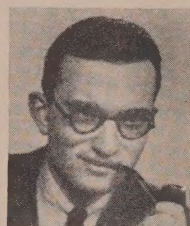
Louis J. A. Lefebure-Wely—B. Paris, Nov. 13, 1817; d. there Dec. 31, 1869. Comp., org. Succeeded Séjan at St. Sulpice. Wrote an opera, 3 symphonies, many miscellaneous works.



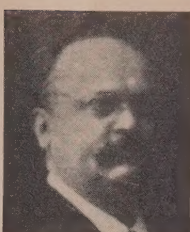
Charles-Édouard Lefebvre—B. Paris, June 19, 1843; d. Aix-les-Bains, 1917. Gifted comp. Godard's successor as prof. of ensemble, Paris Cons. Wrote many varied works.



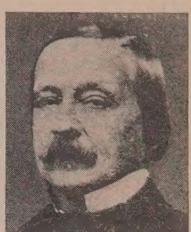
W. W. Leffingwell—D. Ohio. Violinist, teacher, comp. Studied at Royal Cons., Copenhagen. Was on fac., Dana's Mus. Inst., Warren, O. Now in Atlanta, Ga. Works: songs, violin pieces.



© Harris, London
Christopher Le Fleming—B. England. One of the more recent arrivals among the ranks of present day English composers. His songs have been favorably received.



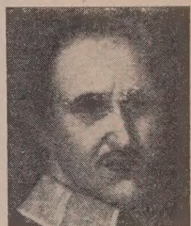
Charles Lecocq—B. Paris, June 3, 1832; d. Clifton, Guernsey, England, Feb. 15, 1911. Famous operetta comp. Studied at Paris Cons. Wrote over 40 oper., some having great suc.; and other wks.



Felix Le Couppey—B. Paris, Apr. 14, 1811; d. there July 5, 1887. Eminent piano teacher, comp. Studied at Paris Cons., then taught there. Wrote valuable educational works for piano.



Ethel Leginska—B. Hull, Engl. Pianist, cond., comp. Studied Frankfurt Cons. and with Leschetizky. European tours. N. Y. debut, 1913. Cond., Boston Philh. and Boston Women's Symp.



Giovanni Legrenzi—B. Clusone, Italy, 1625; d. Venice, May 26, 1690. Noted comp., teacher. Was Maestro di cappella to Duke of Ferrara. His oper. wks. showed a great advance in use of the orch.



J. B. Germany. Has been musical in various important Germany. In 1932 musical dir., Harbuckien.



Franz Lehár—B. Komorn, Hungary, Apr. 30, 1870. Famous comp. Dir. of bands and orchestras. Since 1902 in Vienna. Has written many operettas, incl. "The Merry Widow" and "Gypsy Love."



Evangeline Lehman—B. Detroit, Mich. Comp., singer. Studied at Oberlin Cons. and Pontinebeau Cons. Has written pia. pcs., songs and the oratorio "St. Therese of the Child Jesus."



Lilli Lehmann—B. Würzburg, Nov. 24, 1848; d. Berlin, May 17, 1929. Famous oper. sopr. For many years a sensation in Europe and Amer. Her Wagnerian rôles remain unsurpassed.



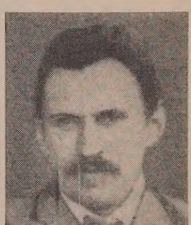
Liza Lehmann—B. London, July 11, 1862; d. there, Sept. 19, 1918. Comp., singer. Pupil of Handegger. In 1910 U. S., prod. her sg. cycle, "In a Persian Grdn." Wks. incl. a light opera.



Lotte Lehmann—B. Perleberg, Ger. Sopr. Stud. Royal Acad. of Mus., Berlin. Has sung with Vienna State Opera, Covent Garden, Chi. Civic Opera. Debut, 1933 Metropolitan Opera.



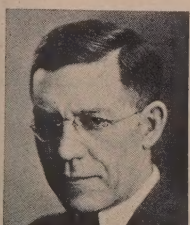
Oscar J. Lehrer—Comp., violin teacher, dir. A teacher in colleges and schools in Okla. For many years prof. of mus. at Univ. of Okla. at Norman. Vin. ensemble wks. and oper.



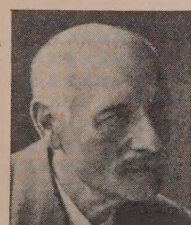
Hugo Leichtenritt—B. Plešchen, Posen, Jan. 1, 1874. Comp., writer. For some years on fac., Klindworth-Scharwenka Cons., Berlin. Has written many literary and musical works.



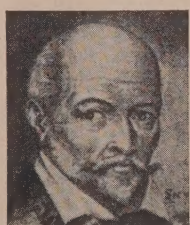
J. B. Iceland, May Comp., tchr., dir. in Leipzig. In 1926 Hamburg Philh. as made a special old Nordic folk ch., and choral wks.



George A. Leighton—B. Clinton, Ia., Jan. 19, 1886. Comp., pianist, critic, ed. Has written songs, piano comp., and a harmony text book. Dir. of education, Cincinnati Cons. of Mus.



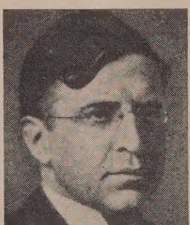
Karl Leimer—B. Germany, June 22, 1858. Post., cond., pedagogue. In 1897 founded cons. in Hanover. Has cond. instr. classes in U. S. Co-author of "The Shortest Way to Piano Perfection."



Claudin Le Jeune—B. Valenciennes, about 1530; d. 1602. Prom. French contrapuntist. Wrt. 40 Psalms of David; madrigals and chansons, some of latter having great var. of tone coloring.



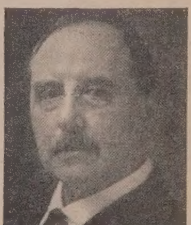
Guillaume Lekeu—B. Housy, Belgium, Jan. 20, 1870; d. Angers, France, Jan. 21, 1894. A great future as comp. ended by untimely death. Wrote many wks. Several finished by d'Indy.



Heinrich Lemacher—B. Solingen, Ger., June 26, 1891. Comp., teacher. Pupil at Cologne Cons., later became prof. in the Mus. School of Cologne. Has written chamber mus. and chl. wks.



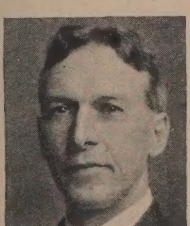
J. W. F. Leman—B. Balt., Md., Dec. 16, 1880. Vlnst., cond. Studied Leefson-Hille Cons., Phila. Later taught there. A fine record as cond. of Women's Symp. Orch., Phila.



Edwin H. Lemare—B. Ventnor, Isle of Wight, Sept. 9, 1865; d. London, Sept. 24, 1934. Dist. org. Gave hun. of recitals. Org., Carnegie Inst., Pitts., Pa., 1902-15. Wrote much excel. org. mus.



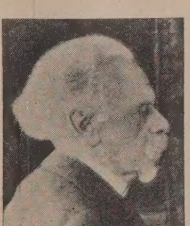
Massena—B. New-J., Nov. 2, 1868. Writer. Studied in Phila. Debut in Phila. His operetta "has had great suc. E. Orange, N. J.



Cedric W. Lemont—B. Fredrickton, N. B., Can., Dec. 15, 1879. Comp., org., tchr. Earlier prof. activities in Chl.; then in Columbus, O., and more recently in N. Y. Many fine piano pcs.



Erwin Lendvai—B. Budapest, June 4, 1882. Comp., tchr. Pupil of Koessler and Pucini. Has taught at the Hoch Cons. and the Klindworth-Scharwenka Cons. Misc. works, incl. an opera.



René Lenormand—B. Elbeuf, Fr., Aug. 6, 1846; d. Paris, Dec. 4, 1932. Comp., pianist. Made a special study of the Lied. F'd'r of a society, *Le Lied en tous pays*. Songs and other wks.



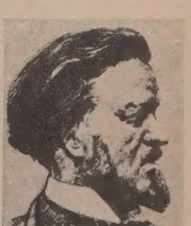
Sylvia Lent—B. Washington, D. C. Vlnst. Pupil of Musin, Kneisel and Auer. Amer. debut, 1923. Soloist with Phila., New York, Chicago and other large orchestras. Res. Wash.



Leonardo Leo—B. Brindisi, Italy, Aug. 6, 1694; d. Naples, Oct. 31, 1744. Eminent comp., tchr. A f'd'r with Scarlatti and Durante, of the Neap. School of comp. Ch.-mus. and dram. wks.



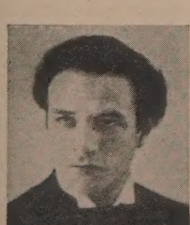
Florence Leonard—A prom. teacher (Breithaupt Meth.), pnsst, wtr., active in Phila. many yrs. Cond. a mus. sch. in Ardmore (near Phila.). A valued Etude contr'-orig. articles and interviews.



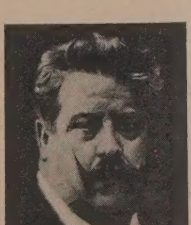
Hubert Leonard—B. Bellaire, Belgium, Apr. 7, 1819; d. Paris, May 6, 1890. Vlnst., comp., tchr. Studied, Paris Cons. Succeeded de Bériot at Brussels Cons. Wrt. a meth. and other wks.



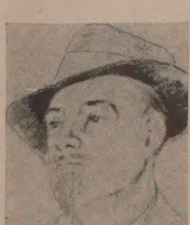
Leonard—B. St. in Contr. Made in Calif. Has the San Francisco appeared in opera in Phila. Debut Metro. Opera Co.



Leonidas Leonardi—B. Moscow, 1901. Comp., pianist. At eight played before entire Russian Court. Studied at Paris Cons. Gave hundreds of rec. in Eur. Has writn. an opera, pia. pcs., songs.



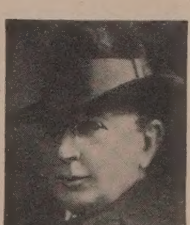
Ruggiero Leoncavallo—B. Naples, Mar. 8, 1853; d. near Florence, Aug. 9, 1919. Dram. comp. Appeared first as pianist. Wrote many operas, incl. "I Pagliacci" and "Zaza."



Franco Leoni—B. Milan, Oct. 24, 1864. Comp. Studied with Berlin Philh. N. Y. Has written songs and operas. His "L'Oracolo" successfully produced by Metro. Opera Co., N. Y., 1915.



Ralph Leopold—B. Pottstown, Pa. Pianist. Debut with Berlin Philh. N. Y. Has appeared with N. Y. Symp. Noted for rec. of piano trans. of Wagner's wks. Res. N. Y.



Wassili Leps—B. St. Petersburg, Russia, May 12, 1870. Comp., cond., pia., tchr. For many yrs. cond., Phila. Op. Soc. Active in N. Y., then in Prov., B. I. Among var. wks. is an op., "Hoshi-San."



Louise Lerch—B. Allentown, Pa. Sopr. Studied at Curtis Inst. of Mus., Phila. Has sung many cons. Soloist, Bach Festival, Bethlehem. Mem. of Metro. Opera, 1926-32. Res. Pittsburgh, Pa.



J. W. Lerman—B. London, Comp., pnsst, org., teacher. Brought to U. S. as child. Self-taught on the organ. Held import. posts in N. Y. Has written over 1000 misc. pcs. Res. Brooklyn, N. Y.

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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LIII No. 8 • AUGUST, 1935

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



ALESSANDRO
SCARLATTI

AN ALESSANDRO SCARLATTI oratorio, "The Martyrdom of Saint Ursula," in unpublished manuscript, has been revised by Ennemond Trillat, a widely known pianist of Lyons, France. The manuscript is the property of the Municipal Library of Lyons, and it is considered one of the most precious Scarlatti relics in existence. It was first performed at the Academy of Lyons in the early part of the eighteenth century.

THE PHILHARMONIC SOCIETY of Norfolk, England, brought its season to a close with a program at St. Andrew's Hall, on April 4th, of works by British composers. The big achievement of the event was a "magnificent rendering" of the "Sea Symphony" of Vaughan Williams, with the orchestra augmented by some London players, the Norfolk Chorus, and with Isobel Baillie and Roy Henderson as soloists.

ATHENS, GREECE, has celebrated the two hundred and fiftieth anniversary of the birth of Bach, by performances of the "St. John Passion" and the "St. Matthew Passion."

A "MASS PRO DEFUNCTIS (Mass for the Dead)" by an unknown composer of the seventeenth century, had its first performance in America when given on May 15th, at the University of Pennsylvania, by a chorus of two hundred voices under the leading of Dr. Harl McDonald. It had been secured from the historic Monserrat Monastery of Catalonia, by Dr. Jean Baptiste Beck, a noted musicologist of the university.

THE MONTE CARLO opera season opened with a gala performance of Verdi's "Rigoletto," with Desi Halban Kurz—a daughter of the eminent Viennese singer, Selma Kurz—as the *Gilda*.

THE EDINBURGH ROYAL CHORAL SOCIETY (Scotland) ended its seventy-seventh season by a performance, on March 13th, of Elgar's "The Dream of Gerontius," with Dr. Greenhouse Allt conducting.



EDWARD
JOHNSON

EDWARD JOHNSON, American tenor of Canadian birth, has been selected to succeed the late Herbert Witherspoon as general manager of the Metropolitan Opera Company. Mr. Johnson finished his vocal education in Italy and had several successful seasons in leading theaters of that "Land of Opera and Song" before returning to his native heath. He has been for some years a leading tenor of the Metropolitan Opera, having been particularly successful as *Pelléas* in the "Pelléas et Mélisande" of Debussy and in the title rôle of the American opera, "Peter Ibbetson" by Deems Taylor.

ROBERT SCHUMANN'S one hundred and twenty-fifth birthday anniversary was celebrated on June 3rd and 4th, at Zwickau, Saxony, by the unveiling of a memorial tablet on the composer's birth-house, and by a symphony concert and a performance of his "Paradise and Peri."

THE BETHLEHEM BACH CHOIR has presented its annual festival in the Packer Memorial Church. On May 17th the "St. Matthew Passion" was given a divided performance in the afternoon and evening; and the "Mass in B minor" was presented similarly on the 18th. Bruce Carey was the conductor; and the soloists were Louise Lerch, soprano; Rose Bampton, alto; Dan Gridley, tenor; and Julius Huehn, bass. The "Mass in B minor" had this year its twenty-eighth complete performance by this choir.

THE ROYAL OPERA of Budapest has presented the "Carnival" of Schumann in a choreographic and scenic arrangement by Gustave Olah and with a new orchestration of the Schumann work done by Otto Berg, the orchestra leader of the Opera.

THE CONCERTGEBOUW ORCHESTRA of Amsterdam, Holland, celebrated in May the fortieth anniversary of Willem Mengelberg as its conductor. In recognition of the event there were two orchestral concerts and two programs of chamber music, all devoted to the compositions of Holland's composers.

GEORGE L. LINDSAY, Director of Music Education in the Philadelphia Public Schools, was elected president of the Eastern Music Educators Conference at its recent meeting in Pittsburgh.

INDUSTRY'S RECOGNITION of music is assuming great proportions. Following its magnificent series of symphony concerts at the Chicago "Century of Progress Exposition," the Ford Motor Company is sponsoring eleven weeks of music at the California Pacific International Exposition at San Diego. The symphony orchestras of San Diego, Los Angeles, San Francisco, Portland and Seattle, each will play for two weeks in the Ford Bowl seating three thousand; and the Tabernacle Choir of Salt Lake City also will give a series of concerts.

DR. WILLIAM CHURCHILL HAMMOND celebrated recently his fiftieth anniversary as organist of the Second Congregational Church of Mount Holyoke, Massachusetts; when he was the recipient of a testimonial service and of many beautiful and valuable gifts. He has been also, for thirty-five years, director of music at Mount Holyoke College.

THE VILLAGE OF MITTENWALD, the "Cremona of Germany," is celebrating the two hundred and fiftieth anniversary of the beginning there of the violin maker's art which was to bring world fame to this tiny community.

NINA HAGERUP GRIEG, widow of Edward Hagerup Grieg the composer, spends much of her time, since her widowhood in 1907, with a sister in Copenhagen. The composer and wife were cousins, which accounts for the identity of their middle names. As Nina Hagerup she became early known as a pianist; and she, Edward Grieg and Mme. Norman-Neruda (later Lady Hallé and one of the greatest feminine violinists of all time) gave in 1868, at Christiania the first public concert ever devoted entirely to Norwegian music.

AT THE THEATRE DE LA ZARZUELA of Madrid, which is temporarily replacing the Madrid Opera House, the season of Italian opera opened with "magnificent productions" of Puccini's "La Bohème" and "La Tosca."

HANDEL'S "SOLOMON" was given a performance, on April 30th, by the Boston Symphony Orchestra, with Serge Koussevitzky conducting, and with the assistance of chorus and soloists. Though it had not been heard in Boston for half a century, the event is reported to have been one of the most successful of the season.

CHARLES MARTIN LOEFFLER, dean of American composers, passed away on May 19th, at Medfield, Massachusetts. Born January 30, 1861, at Mülhausen, Alsace, he studied violin under Rappoldi, Joachim, Massart and Leonard, and composition under Kiel, Bargiel and Guiraud. He came to America in 1881, played under Theodore Thomas and Leopold Damrosch, and from 1885 to 1903 shared with Franz Kneisel the first violin desk of the Boston Symphony Orchestra, after which he retired to devote his time to composition. Among his best known works are the symphonic poems, "A Pagan Poem," "La Mort de Tintagles," and "Memories of My Childhood," the latter of which won, in 1923, a prize of one thousand dollars offered by the North Shore Festival committee of Chicago.

RABAT, MOROCCO, has its own opera company which lately has given productions of Puccini's "La Tosca" and Rossini's "Barber of Seville."

"THE TROJANS," by Berlioz, had its first performance in Scotland, when given at Glasgow, on March eighteenth, as sponsored by the Glasgow Grand Opera Society. The libretto had been translated into English by Prof. Dent of Cambridge University, and the work was given a full stage production, with an orchestra of seventy, conducted by the British musician, Erik Chisholm.

THE PHILHARMONIC SYMPHONY SOCIETY of New York announces that for its ninety-fourth season it will have as conductors, Arturo Toscanini for ten weeks, Otto Klemperer for fourteen weeks and Hans Lange for four weeks; with Ernest Schelling again in charge of the Saturday morning Concerts for Children and Youths.

THE "STABAT MATER" of Dr. Martin G. Dumler won for him an enthusiastic ovation when it was performed at the Cincinnati May Festival with Eugene Goossens conducting. As V. president of the College of Music of Cincinnati, and as a composer of works for the choir of the Catholic Church, Dr. Dumler has rendered a valuable service to the musical art of America.

THE FLORENTINE MAY MUSIC FESTIVAL, of six weeks from April 24th to June 4th, offered the world première of an opera, "Orseolo," by Ildebrando Pizzetti, gala performance of "Norma," in honor of the centenary of Bellini's death; Gluck's "Alceste"; Mozart's "The Elopement from Seraglio"; Rossini's "Moses"; Verdi's "Boris Godunov"; Rameau's "Castor and Pollux" and other works, with Tullio Serafin and Vittorio Gui as leading conductors.

ALLAN ARTHUR WILMAN, a twenty-five year old composer of Chicago, has been awarded the Paderewski Prize of one thousand dollars for the encouragement of American composers.

THE TORONTO SYMPHONY ORCHESTRA and Mendelssohn Choir held a two-day Spring Festival in May, for which they gave the programs more popular appeal by reducing the prices of admission; with the result that for the first event, by the choir and orchestra, there were eight thousand attendance, and for the second, by the choir and a five-piano team of leading pianists of the city, twelve thousand filled the Art Gardens. A hint to managers of similar enterprises in other communities.

HANDEL'S "MESSIAH" recently had performance at Dublin, Ireland (where it also its world première on April 13th, 1742) with an audience of ten thousand filling the great Agricultural Hall of the Royal Dublin Society, and at the same time demonstrated the excellent acoustical properties of this auditorium.

DR. SIDNEY NICHOLSON, director of the School of English Church Music, of London, has returned from a tour of New Zealand and Australia, on which he traveled thirty-three thousand miles and visited one hundred and twenty-three churches, for a study of the condition of church music in those realms. On his arrival at home the Bishop of Fulham presided at a meeting in his house at which messages were read from the Archbishop of Canterbury and the Bishop of London.

(Continued on Page 491)



HERE THEY COME!

Forty Years in Showdom

THE BILLBOARD," the oldest magazine of the show world (founded in 1894 by W. H. Donaldson), has recently had its fortieth anniversary. At first this unusual publication had almost entirely to do with printing and bill-posting to advertise entertainment. Thus, it became an adjunct of that army of men with buckets of paste and long brushes who inaugurated the glorious campaign to conceal all possible of the beautiful scenery of America. Out of those theatrical posters came most of what we now call "out-door advertising," thus making a large part of America appear like a huge riot of brilliantly colored poster atrocities. The twelve-sheet on the barnside, proclaiming the unbelievable wonders of "The most colossal, unsurpassable, unconquerable circus of the universe" soon grew up into other signs of vast dimensions which recently broke out into electric lights and neon tubes advertising everything that might be sold.

"The Billboard" is a very comprehensive publication. It includes everything from occasional reviews of grand opera to advertisements (pages of them) dealing with automatic game machines, looked upon by some as gambling devices, the radio, the side show, the theater, the pitch man*, vaudeville, night clubs, the circus, moving pictures, costumers, music publishers, dance halls, and so on. Anything, for which people can be induced to pay money to see or hear something, is "copy" for "The Billboard." Mixed up with all this, of course, is music in its various forms. Could you imagine a circus, or even a merry-go-round, without music? Because millions of dollars are spent for music in this show world, and because thousands of "The Etude" readers know little about this picturesque field, we are taking a little time to congratulate "The Billboard" upon the part it has played through the years in serving its subscribers.

Taken all in all, this publication has afforded us much exciting entertainment. The world of amusement is a world with its own philosophies, customs and even a language of its own. In fact, should you not know what the words

"pitch man" mean in the foregoing paragraph, you would probably find many lines in "The Billboard" that would be as little understandable to you as the proverbial Greek. Perhaps you may not know it, but there has been developing a new language in America, which can be called only "Broadwayese." Here, for instance, is a specimen of musico-dramatic criticism of a vaudeville act in this language, which is taken from "The Billboard's" contemporary, "Variety."

"Dated material and uninspired salesmanship puts this mixed team in the small time class. They throw everything possible into the soup and come up with malarkey, neither their singing, dancing, musical work or gags, the latter predominating, hold anything."

Girl is a flashy redhead, while man stamps himself as a comic via an up-turned hat brim. As it turns out, she's the comic and he's her straight, but, considering their material, it makes no difference either way.

Deuced here in a five-acter."

For the curious person, "The Billboard" reveals that there is a peculiar fascination in the lives, the travels, the tragedies and the romances of these play folk (largely nomads), which any reader with an imagination can find "between the lines." We are impressed by their cleverness, their invention, their untutored smartness, their ambitions, their humor, their sufferings, their kindheartedness and their tolerance. Their sacrifices and human sympathy often make us ashamed of our own sententious contentment. From the ranks of some of the most menial show people have arisen, now and then, performers whose after lives have been successfully devoted to real art interpretations of a very high character. There is evidently something about the peculiar combination of grind and glamour of the show life which broadens the human outlook of the individual and makes him more sympathetic and understanding of the sorrows and joys that come the way of his fellow man.

*A "pitch man" is any kind of an itinerant street vendor who pitches or sets his stand wherever he chooses to start business.

In "The Billboard's" recent anniversary number, an issue of three hundred and twenty-six pages, there is a large section devoted to the advertisements of dance orchestras, whose leaders show their appreciation of what "The Billboard" means to them by printing congratulations, quite obviously presented not as advertisements but as gratitude for what the publication has been to them as a means of keeping them in contact with their fellow performers. In fact the mere index of advertisers in this issue covers six large pages. From an advertising standpoint, the issue is a kind of journalistic miracle. The advertisements run from rat poison, Mickey Mouse balloons, pop-corn machines, medical show curealls, razor blades and horoscopes to popular musical performers and actors of the highest standing. For instance, Paul Whiteman and Rudy Vallee express their felicitations in full page advertisements for each.

The issue contains several articles of special value to those interested in "The Story of the Radio," "ASCAP," "The Musical Union," "Vaudeville" and "Moving Pictures."

Here are some unique examples of the way in which some "Want" advertisers in "The Billboard" approach its readers in this intriguing world of the tent and the footlight. We hope that this free publicity may help these artists.

ACE—MODERN RHYTHM Slap String Bass and Sousaphone, doubling Trombone, Vocal. Union, Chicago Local 10. Played in the very best Chicago hotels, theatres, ballrooms, clubs, etc. Will join located reputable name band only. Gentleman. Young, neat appearance. Address MUSICIAN, 1451 No. Washtenaw Avenue, Chicago, Ill.

BLACKS COMEDY BEARS,
care Black's Animal Acts. Booking Free
Acts for 1935. L. E. BLACK, Mgr., Murry,
Ky. ja5

AT LIBERTY—For Traveling Museum, Indoor Circuses and Side Shows. George Oram, Punch and Judy and Ventriloquism. Wife, Musical Act. Experienced show people. Open for circus for coming season. Attractive Stage Settings. Best of Wardrobe. Beautiful Musical Chimes, Sleigh Bells, Swiss Bells, Marimbaphone, Trick Violin Specialties. We have banners. Home address, 76 Third Street, N. E., Carrollton, O. P. S. We have six changes of program (each of one-hour duration) for high school auditoriums and lodges.

AT LIBERTY—Team for Tab. Rep. Med. etc. Lady, 27. Fast Talker. Real Singer. Small Parts. Bits; Appearance. Wardrobe. Man—Vodvil Pianist. Read, Transpose, handle Musical End any show. No actor. No specialties. No car. State salary. Full particulars. Lots special material. Bits, Scenes, Numbers. VALE, 27 Tecumseh, Dayton, O.

FOR SALE OR LEASE—ONE MALE ELEPHANT, one Golden Colored Menage Horse, one Bucking Mule; two up Bear Act, Wrestling and Roller-Skating Bears; Truck and 5 k. w. Light Plant; also Circus Seats. Promoter or Advance Man wanted. L. E. BLACK, Murry, Ky.

ATTENTION! THEATRE

Managers—Organist-Pianist, open for engagement. 20 years' experience organologues and special overtures on organ. Piano for vaudeville. A-1 M. C. and can make them sing. Personal attraction of flesh will outdraw "shadows" of the greatest names. Parks, fairs, outdoor shows have taken the crowds you could have kept inside this year. "Think it over," and they did it with something you refused to offer, "Flesh." May this ad receive the results intended, not for the one but for the many artists. Cordial Holiday wishes to all and to the Billboard. PAUL FORSYTHE, Macon Hotel, Macon, Ga.

AT LIBERTY—Clark's Circus act consists of 4-Pony Act, 5-Dog Act, Educated Pony, Riding Dogs and Monkeys and a very beautiful snow white High-School Dancing Horse. Available for anything, anytime. Address Independence, Kan. P. S. Carnival managers, you want something new and different. How about a forty-minute circus and hippodrome, including Chariot Races, Dog Races, Standing Races, Liberty and Flat Races with a grand thriller for a finish? High-Diving Ponies, with a ten-cent reserved seat charge, for your free act. I can put it over at a figure that will interest you and this kind of a show is a sure draw (think it over).

MAKING TRIUMPHS AT SIXTY

MARIE DRESSLER, one of America's most famous comic opera singers, did it in her splendid book, "My Own Story." My, wasn't she a glorious "sport"? How she took blow after blow and yet always came up smiling, clean in spirit and warm in heart, is a lesson to the entire country. Then, at sixty, when most of the world thought she was done, and when she herself suspected it, she met the great human opportunity presented to her by the talking pictures and triumphed gloriously. With permission of the publishers (Little, Brown and Company) we are presenting the following quotation from "My Own Story," and we hope that every reader of THE ETUDE will read it at least twice.

"We spend the best part of our days anticipating trouble. It's more fun to look forward to joy, and it's a great deal better for the digestion and blood pressure. For years I made myself miserable worrying about things when I might as well have been celebrating the impending arrival of good fortune. Now I proceed on the sensible assumption that if lightning is going to strike me, it will strike anyway. Meanwhile, I shall make a point of cramming as much happiness as possible into the good hours that are mine.

"Worry and hurry are twin scourges that kill off more people than all other diseases combined. I'm for fewer and smaller worries. There is only one thing in this world to fear and that is—fear. It is the most corroding, the most damning, the most craven of all human emotions. Living has always been a delight to me. Even when things were at their worst, I took a lusty joy in fighting back."

WHY POSTPONE MUSIC STUDY?

THE manner in which some parents postpone music study for their children is often pathetic. If the child is ill, of course the doctor is properly called at once. The parent who neglected such a responsibility would be despised by all, just as would be the parent who avoided giving the proper food and clothing to his children. These things are all so obvious that no one thinks about them.

When it comes to the health and the raiment of the soul, however, many parents hold on to the purse strings as though they were being asked to put out money for something which, if not unnecessary, is at least dispensable. Yet, very frequently in the future life of the child, the investments in spiritual, cultural and educational work are of infinitely more importance even than the extravagant food and clothing given to him.

Let the parent remember those vital words of Horace in his "Epistles":

"Why do you hasten to remove anything which hurts your eye, while, if something affects your soul, you postpone the cure until next year?"

Let us think a little more of soul beauty and less of the material and often utterly dispensable things that custom and fashion have led us to believe are necessary for happiness, but which so often bring us only the mockery of surfeit and bitter disappointment. Montaigne, the great French essayist, said:

"La pauvreté des biens est aisé à guérir: la pauvreté de l'âme, impossible. (Poverty [of wealth] is easily repaired: poverty of the soul is impossible to repair.)"

Music teachers everywhere should, as a matter of professional responsibility to their art, call the attention of as many parents as possible to the essential, practical, human need for music. They should also stress the fact that the child who is denied a musical training may be seriously handicapped in the world of tomorrow.

The September ETUDE will be another memorable issue of the type which has inspired so many teachers to make their classes 100% ETUDE subscribers.



Studio, N. Y.

ARMAND TOKATYAN

As told to R. H. Wollstein

YOUNG vocal student came to me recently. He had had one of those "bad days," and he told many of his. First of all, it had been stormy. He had had to wait in the rain for a car to carry him to his lesson. His teacher was irritable. He rather thought he should change to another teacher, in the studio building. Then, he had been told that an edition of songs that his favorite music dealer did not carry in stock, he had had to walk across town to get it at another store. The family car was not going when he wanted to go. There were other annoyances. He finished, at last, and I sympathized. "You do not know how lucky you are," I said to him. "A five minute wait and a car of your choice will carry you to a first class teacher. There are other first class teachers under the very same roof. You have your choice of half a dozen excellent teachers. You hear the finest music in the world, on your radio. Now, over and over all that, you live in a musical paradise. You speak the language. Best of all, you need no adjustments to help you understand the music you study. You have a tradition of familiarity with your teachers that you take for granted. The work of your people is well annotated and well known. You do not know what a privilege you are!"

As an Oriental, an Armenian. Although I was born in Alexandria, of course, I am of Armenian race and background. My native tongue is Armenian. My earliest acquaintance with music was through the polyphony of Bach, Beethoven, Schubert, but with the distinctly Byzantine scales and intervals which charac-

terize oriental music in general and Armenian music in particular. I soon learned western music, of course, from the people about me and in the Conservatory at Alexandria, where I studied; but my first tones, heard at home and therefore inexplicably close to me, were the church litanies and the native songs of Armenia. Familiar as I am today with the classics of the West, deeply as I appreciate them and study them, they were at one time strange to me; just as the distinctly oriental flavor of intervals is strange to you; just as the languages in which I sing and speak today—English, French, German, Italian and Spanish—are strange and different from my native Armenian.

Music Deep-Running

THERE ARE comparatively few Armenian musicians—which does not imply that Armenia is unmusical or that its people lack appreciation of or perseverance in the art. Nothing could be farther from the truth. The Armenian nation is of a deeply musical temperament. It has produced, through the ages, an amazing wealth of native music which stands today as an unexplored mine of riches, offering a practically limitless field for interesting and fruitful research. And yet Armenia has produced few "public" musicians—but for excellent reasons.

Everyone in Armenia is a naturally born musician, and the country is too poor and too harassed to spend its energies on training its young people to become more than that. There are in Armenia almost no "studios," as we use the term, with lessons, classes in composition, and lectures on music appreciation. Our music is taught,

"And the Twain Shall Meet"

By the Eminent Armenian Tenor of
the Metropolitan Opera Company

Armand Tokatyan

ONE OF THE YOUNGEST members of the Metropolitan Opera Company to assume leading rôles, Armand Tokatyan is constantly winning distinguished attention for his sterling musicianship and the vigor and versatility of his performances. His career is all the more interesting in that by race and tradition he is far removed from the

music he has learned to portray. In the following article, he outlines some of the characteristics of oriental music, as well as some of the problems of the oriental student. Mr. Tokatyan gave this talk especially for *The Etude*, on the eve of sailing to fulfill engagements with the Berlin Staatsoper.—EDITOR'S NOTE.

not to music students but to all children, in the schools, in the form of age old songs, presented by rote, partly for their purely musical value and partly as history and tradition. These songs are placed on a par with the native literature and legend, which every cultured Armenian must know; and they form a part of the national background. This, then, is our musical training, and every child receives it. Musical instruction, in the western sense, is practically nonexistent.

Another reason why there are few Armenian musicians is that the emigrants who leave the land usually have more urgent matters in mind than the acquiring of occidental musical values. And, finally, the world outside knows too little of Armenian music to care much for it. The rebuilding of Armenian territory is to include a splendid musical conservatory; and I rejoice that the people of my race are at last to be taught not only their lovely traditional music but world music as well. Once Armenia is taught to think in terms of world music, you will hear more of Armenian musicians, I'll warrant you!

A Fruitful Exodus

I FREQUENTLY wonder what my own lot might have been, had my people remained in Armenia instead of migrating to Egypt. For Egypt is cosmopolitan. One hears all languages, all sorts of music; and there is a fine conservatory in Alexandria, which has turned out some splendid artists. I have had advantages which the average Armenian boy could not dream of getting.

"Western" music was no novelty to me after my ninth year. There were always fine concerts and performances in Alexandria; and reports of the first great performance of "Aida" to be given under the Pyramids, in the full splendor of a native setting, amounted to legend. I have sung since my ninth year, and I early determined to devote myself to music. At first, it was decided that I should be a church singer, as the Armenian litanies require special and rigorous training; and, with that in view, I was sent to the Alexandria Conservatory. I was then only fourteen and had a heavy baritone voice. While I was studying there, plans were made for another performance of "Aida" under the Pyramids; and, to my rapture, I was one of the conservatory students selected to sing in the chorus. It seemed like a tale of eastern magic transformed into real life. There I was, traveling in

a train from Alexandria to Cairo, riding out to the Pyramids, watching feverishly for day to wane and the full glory of an African night to settle over us, donning a costume, marching out, and singing in a professional performance of opera! That ended my ideas of becoming a church singer! After that, my one goal was the stage.

When I was sixteen my voice matured and settled into the tenor it is today. I did nothing to force it; it was a perfectly normal change. That year I got a chance to sing with a musical comedy company, and soon I was singing "leads." I sang two hundred performances of "The Merry Widow," touring through Greece and Egypt. I was not yet seventeen. An Italian opera troupe played one of the towns we were in, and we exchanged professional courtesies. We got a chance to hear real opera, and the opera people saw our "Merry Widow." As far as I was concerned, the exchange had results. I once more underwent a change of ambition and decided that I must, at all costs, sing opera! And, to my delight, the Italian impresario advised me to go to Italy to study and to try to break into operatic work there. I needed no second invitation. To Italy I sped, and to genuinely hard work under Cairone. Later I made my debut in Modena, in Puccini's "Manon Lescaut." Then, at last, came the Metropolitan.

As Linguist and Dramatist

LET ME, in passing, give some of the fruits of experience. I should advise you as a student to master languages—as many as you can. Do not just sing in them, but know them thoroughly. Since my own tongue is an unusual one, I have been forced to learn languages, from necessity more than from choice. And they have proven of immense help to me, not only in mastering songs and rôles but also in getting to know the spirit of the people which produced the music and the temper of those who hear it.

Learn to act. No matter how well you sing, the ultimate veracity of your performance will depend upon your acting. Get as much acting experience as is in any way possible. In this respect my musical comedy experience was invaluable. At all events it was the only training I ever had. Musical comedy is not a purely musical art. It depends quite as much on theatrical effects as upon music for its success—which makes it an excellent

school in which to learn theatrical technic and routine. And, finally, if you would succeed, work—work—and then work some more!

My training is different from that of a boy in New York or Milan; but it is far ahead of what a boy in Armenia would get. As I have said, Armenian musical training is entirely different from western training, and the music itself is different, too. Armenian music is probably the oldest in the world, the country itself being the scene of the earliest chapters of Genesis. Since it is dominated, geographically, by Mount Ararat, it is no exaggeration to say that our music began with the Ark!

The First Notation

WE HAD music before the third century. It was then that Gregory the Illuminator converted Armenia to Christianity, destroying all relics of pagan times. Thus, though, we have no records of an earlier music, its sound still persists as tradition. Armenia was one of the first nations to write down its traditional melodies.

We have records of notes or "neumes" introduced in the twelfth century, by the Archimandrite Khatchadour, of Taron. Even before these regular "neumes" were used, Armenian priests set down our chants in a peculiarly individual notation, which did not designate distinct tones and rhythms as notes do, but which merely indicated the direction the voice was to take and the number of times it was to be heard. This earliest method of notation is a reminder rather than a transmitter of melody. But written music was at best confined to the church litanies. The far larger body of Armenian music takes the form of popular songs, originating with the people and expressing so vividly their temper and their sufferings. These songs have endured, solely through rote transmission, from generation to generation. Many of them have not yet been written down, notwithstanding the magnificent work of compiling and editing done by musicologists like Father Komitas, Kalfaian and Servasdzian.

Armenian music falls into the two groupings of classic and popular, although these terms are used very differently from the way they are here in the West. We make no distinction between "highbrow" and "lowbrow" music! There is simply one great national music for all, which falls into these two categories according

to the religious or secular character of its content.

Classic music is the church music, which stands closer to the people in general than church music does in the West. An interesting thing about this church music is that women have been always allowed a share in teaching and producing it. Church music is regular in form and purports to have been written by the priests and the early saints of the Armenian church. It is not the work of individual classic composers like Bach or Beethoven. Ornate in form and mystic in content, it is really an aural form of racial evolution. The same is true of our popular music, which is not popular in the sense of being a song hit, but in the sense of springing directly from the people. Here are found even greater liberties and varieties of form.

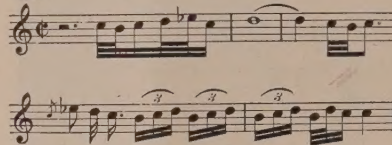
Folk Songs in Minor Mode

THE POPULAR SONGS of Armenia are of many different types, most of them sad, all of them in the minor. They are not art songs, and they boast no individual composers. The nearest we come to composed art songs are the songs of the wandering minstrels. These singers extolled deeds of love and valor exactly as did the early French and Celtic troubadours, who were the first to tell of Arthurian legend and of "Tristan and Yseut," and who gave Wagner themes for the legends of "Parsifal," "Lohengrin," and "Tristan und Isolde." The songs of the troubadours were improvisations. These minstrels wandered about without either glory or position to maintain. Hence they were free to sing exactly as they pleased, quite for the love of singing, and they invented singularly spontaneous and untrammelled forms.

Armenia's songs depict the more primitive emotions—love, longing, patriotism, war and tender recollections of absent ones. Songs commemorating historical deeds were early used to transmit the facts of Armenian history to those who could not read, and were sung—indeed, are still sung—by the women at their spinning. They are comparable to the old French spinning songs or *chansons de toile*. All our songs are characterized by a spirit of piety, fervor, sincerity, and purity. Even our most impassioned love songs are free from sensuality. In this, Armenian music is notably distinct from other oriental music, such as that of the Turks, the Khurds or the Persians.

Musically, Armenia's songs are characterized by the use of the Greek minor (the Aeolian, not the Chopinesque minor of the West), the repetitive wail or "shake," and the frequent use of the augmented second. In most cases, the rhythms are marked. The following measures (a *Berceuse* in the Komitas collection) offer a good example.

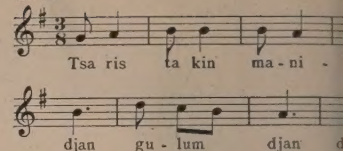
Ex.1



Some of our melodies have an almost Czechian flavor of verve and spirit. Many of them develop on tones other than the tonic, notably the second and the dominant. If our songs of love and longing are inclined to be somewhat languorous, our war chants compare in energy with the colorful music of the Magyars. All of our music reveals the heavy minor insistence of a suffering race. Yet, in spite of this, we have some bright, spirited rustic dances, which often incorporate tonal reflections of nature (water, birds, and so on), and of domestic work (spinning, threshing, and stamping the earth). All of Armenia's music reflects, in some way, the national thoughts and habits.

A lovely ceremony is bound up with the spring festival, which figures in the tradition of every country, be it "A Midsummer Night's Dream" of a Shakespeare, or the "Walpurgisnacht" of a Goethe. The Armenian ceremony is that of Djan Gulum, and occurs at the Feast of the Ascension. The maidens of the village, dressed in their best, form a procession and cast their most cherished possessions (rings, brooches, and so forth) into an urn which has been blessed. Then they strew roses into the urn and over it, chanting *Djan Gulum*, best translated, perhaps, as *Spirit and Rose*. One maiden is chosen as a sort of vestal, to keep watch over the urn all night, and this, of course, is a great honor. In the morning, then, the girls meet again and their objects are returned to them, with the blessing of the Virgin upon them. The vestal maiden and one of her group tell "fortunes," as the objects are returned; and great, indeed, is the merriment, as all the handsome husbands are predicted. They sing the traditional *Djan Gulum* motif, as follows:

Ex.2



It would be of the greatest advantage to Armenia to have its music better known and to learn, in its turn, of the development of other lands. The conservatory will doubtless work to this end. In the meanwhile there is a field of effort here for courageous musicians who are seeking, not money, but to make that clear!—but a career of service. At all events, let me urge upon you Armenia is by no means unmusical; she has sent forth few sons and daughters to represent her in the musical leagues of nations, it is due to her national untalents rather than to a lack of musical gifts.

Armenia's music is rich but limited. It had crystallized into its present form before young Johann Sebastian Bach, in the courtyard of St. Thomas' church, listening to the drone of the organ. It is not static. Like a giant snowflake, it has been gathering spiritual intensity, making it still perfectly suited to express the soul of the people. It is this deep spirit which makes the music alive, in spite of a somewhat traditional and conservative form. Even today, Armenia has few composers; and those there are, like the three mentioned before, engaged in copying existing music rather than in inventing in original composition. But this is a glorious future for Armenia! When Armenia learns the musical language of the West, and when the West learns the musical idiom of my people, then East and West will meet in a greater unity of understanding.

SELF-TEST QUESTIONS ON MR. TOKATYAN'S ARTICLE

1. Where is Armenia and what country is it bound to?
2. How is music taught to the children in Armenia?
3. What studies besides singing music do the vocalists pursue?
4. What are "neumes" and when were they in use?
5. Describe the Armenian folk song. How does it differ from other oriental songs?

The Parent's Musical Opportunity

By Esther Valck Georgns

THERE ARE THREE factors of great importance to the child studying music: A good teacher, a good instrument and understanding and encouraging parents. It is difficult to determine the degree of importance of these, but surely no one has to be told which is the least expensive! Teachers cost money—so do musical instruments but it does not cost a cent for parents to be helpful and interested in their child's musical progress.

It is true that there are many people making great sacrifices, financial and otherwise in order that their children may be educated musically. In some cases perhaps the sacrifice is greater than the talent of the child warrants. But there are also a great many who open the piano, take their child to a teacher, and then their interest in the whole thing ends. After that they refuse to be bothered!

There are very few parents who grumble because their children have to learn unpleasant multiplication tables, grammatical

rules and what not in school, but we do know of several parents who object audibly and often because their children practice scales and finger exercises. No child wants to practice technical exercises any more than he wants to learn the multiplication table, but both are necessary for the desired results. And when the parent complains in the child's hearing about the unpleasantness of exercises, that parent is giving the child a very good excuse for not doing something he does not want to do anyway. That parent is also wasting money because he is hindering the teacher in the work he is paying her to do.

Practicing Under Difficulties

IN A CERTAIN home there are two daughters. Mary studies the piano but Ethel is a different type. Many weeks Mary comes with a poorly prepared lesson, and her excuse—a legitimate one—is "Whenever I practice over a half hour Ethel turns on the radio!" When the mother was

spoken to about it she justified the condition with, "But Mary practices so long and at such peculiar times!" When the parents are complimented about their daughter's playing they are immensely proud. Just why, it would be difficult to determine because everything the child does she has to accomplish without a bit of help at home.

In another home the mother has determined that twelve year old Peggy shall be a pianist. Yet here are the obstacles that are placed in the child's way: an old, out of tune piano, simply groaning under the weight of "Sweet Daddy" and "Hot Mamma" sheet music; a baby sister who bangs on the bass while Peggy is valiantly trying to practice; and at times a cry of impatience from mother if Peggy practices anything the least bit unpleasant.

It does not seem reasonable that any intelligent human being would be so inconsistent as actually to hinder the advancement of something he desires—and which

is costing him money. Nevertheless in the above cases that is exactly what the parents are doing.

A Brighter Picture

BUT AGAINST ALL this let us place the mother, unmusical herself but who desires her children to be musically educated. A year before the child was ready to begin lessons this parent started to study the piano herself. When the child began lessons her mother already had a firm musical foundation which to help her. Perhaps few parents would care to go this far but all parents can help to this extent: by being patient with the unpleasant things; with encouragement for the times of discouragement that come to all students; by making facilities for practice as convenient and pleasant as possible; and by seeing that the child has before him and hears only the fine and worthwhile in music.

On Hearing the Lesson

By Hope Kammerer

Miss Kammerer's lucid and practical expositions of her highly successful pedagogical ideas are widely welcomed by teachers

ALL TOO OFTEN we, as teachers, do not realize the tremendous influence that the way we hear and practice the lesson bears upon the way the pupil practices the lesson. Much faulty practicing has its origin in lesson time, in the teacher's not having been given complete instructions as to how to practice correctly. For the force of example is stronger than the force of precept. The silent "do as I do" is infinitely more effective than an oft repeated "do as I

do as I do." There is a sample of procedure of which many of our readers have been most impatient if not at some time the victim. Lesson I: The teacher hears the piece with the pupil is learning "hands together." There is a fault in the middle of the piece. The teacher points this out to the pupil and marks it with colored pencil requiring special practice. She instructs the pupil to study these weak measures before practicing the piece as a whole. The pupil must thoroughly understand that the aim is as strong as its weakest link; that in the same way it is only when the weak parts are made strong that the interpretation of a piece of music as a whole is strong.

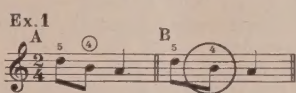
Lesson II: When the pupil comes for his second lesson, the teacher must comment on, hear, that weak link first, in the same manner as the pupil was expected to practice. If the weak link is correct, the piece as a whole is then heard. If the weak link is still incorrect, much attention is given it, additional colored marks are put on it to show it has been wrong again; then the piece as a whole is not heard, for the chain can be no stronger than that weak link. It would be most wise for the teacher to commence the lesson by hearing the piece as a whole, for the pupil will undoubtedly practice the piece as a whole, from the beginning, no matter how often he may have been instructed to the contrary. He will do as the teacher does, not as the teacher says. Lesson III: If the weak link is not correct at the second lesson, then it should be heard first again at Lesson III. For the teacher must be consistent; there is no magic in trying to get the good habit fixed following this procedure only once. It is formed only by constant repetition and by perseverance. Those of us who have trained puppies know only too how results are obtained only by constant perseverance; and the same laws apply to the training of children, and to the training of ourselves!

Marking Mistakes

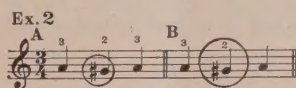
REGARDING MARKING with colored pencil; instead of the teacher doing it, it is better still for the pupil to take the pencil and to do the marking himself, under the teacher's guidance. This may take a little more time at the moment, but the mistake is certainly more likely to be its proper due of attention when practiced. In a piano class, where there is always one pupil playing while another is singing and watching beside him, it is impolitic to let the little listener do the

mistake marking for the player. When he is thus checked up by one of his own playmates, he is more impressed with the need for correction and practices with more care.

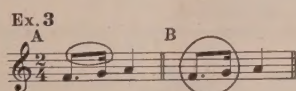
There is a real science to marking mistakes. If the mistake has been caused by inadequate attention to fingering, then have the pupil to insert the correct finger number and circle the number as in Ex. 1 A,



not as in Ex. 1 B. If the mistake has been one of incorrect notation, then circle the note only, as in Ex. 2 A,



not as in Ex. 2 B. Or, if the time is wrong, circle the stems or tails only, as in Ex. 3 A,



not as in Ex. 3 B.

Once again, this takes more time at first, but the more care and intelligence the pupil has to use in marking the piece during the lesson time, the more care and intelligence he will use in practicing when by himself.

Added interest can be created by having a differently colored pencil for each week of the month—blue for the first week, red for the second, and so on. This makes five different colors each month. A pupil having to mark the same mistake twice—What a disgrace!—he has two different colors conspicuously circled around the same note! This has an advantage to the teacher, who can tell, at a glance, just how old the mistakes are.

Three Time Saving Devices

ANOTHER THING many of us do not sufficiently realize is that the teacher's attitude during the playing of the piece can save, or lose, valuable minutes of the lesson period. Particularly in a piano class are minutes precious.

Let us suppose an eight year old beginner is reading a new piece at, say, his fifth lesson. The pupil naturally does not feel, at his lesson, the same assurance as when at home; and he more often loses his place by dropping his eyes to his hands. Also, in his desire to make a good impression, he is liable to set too fast a tempo for himself, which he cannot possibly keep up without stumbles. The pupil knows that he should count slowly; he also knows that it is unnecessary to look at his hands (if he has been given the right kind of beginner's music and has had the correct preliminary hand training). Also he has probably been practicing correctly. It is simply due to being over-zealous at his lesson that he gets himself into trouble.

This trouble can be warded off by the teacher.

First. Keep the place on the page, for the pupil, with the tip of a pencil, while standing on the right side of the pupil and using the right hand. And, when keeping the place, point above the notes, not below. How often does one see children trying to dodge the teacher's pencil, which is pointing beneath the notes and is consequently between the eyes of the pupil and the music. The illustration, here given, will show the way.



Second. Cover the hands of the pupil with a book or cardboard, using the left hand to do this as is here shown.



This, together with the guiding pencil, removes all temptation to look at the hands and thus to lose the place. The cardboard should be held about six inches above the hands.

Third. Steady the pupil's tempo by counting slowly with him (not instead of him), both before he starts playing, and as he plays, until he has established a suitable tempo thoroughly in his mind; then drop out, unless the tempo becomes unsteady or too quick again, in which case join your voice with his again for a while.

Some may feel that the pupil should not get the habit of being helped in this way,

that it makes him too dependent. There is little danger of this. Think of all the practice time when he works without help. Stumbles in lesson time are not only bad psychology; they are also time wasters. Let us avoid them.

Hearing the Reading

NOW IN READING music there are two definite and distinct methods. The first is the way in which an adult would set about study. The composition is played through at a certain steady tempo; on no account is a pause made; if necessary, false notes are played, or notes omitted, rather than lose the continuity of the beats. In other words, notation is sacrificed for the sake of tempo. In this way the player obtains a bird's eye view of the piece and attends to the details later on. He studies from the general to the particular, from the whole to the part.

The second method sacrifices tempo for notation, and this is the method to be used by the beginner. The reading is done very slowly, so as to be absolutely accurate as to notation. The beats must "wait," if necessary, to find the difficult note correctly. Pauses occur, therefore, quite frequently; for it is better to have a pause than a false or omitted note. By this method, there may seem to be danger of the pupil getting a wrong idea of the time, but if he counts faithfully, he cannot but feel what the music should sound like, were there no pauses, and consciously or unconsciously he aims at this ideal each time he plays.

Repetition and practice of this second method, in the case of a beginner, ultimately ends in steady tempo as well as accuracy. Practice, by method one, in the hands of a beginner, is bound to end with many wrong notes. The first way, though theoretically ideal, is not quite sure to work out in practice with a beginner; because, though he is capable of studying the piece as a whole, mentally, yet he can only attend to one note at a time, technically. If he once plays a wrong note, that note is liable to persist all through his study of the piece. First impressions are undoubtedly the strongest, and the finger-mind must have no opportunity of obtaining a wrong first impression.

Bearing these things in mind, the teacher would have certain concrete and definite stages in the course of learning a piece, based on the cultivation of good reading habits; and she should hear the piece at the lesson accordingly. Of course, these would be preceded by:

1. Preliminary study of the piece as a whole, away from the piano, by means of ear training and written work.

2. Exercises, at the piano or on paper, based on difficulties that may arise in the piece. Or the separate practice of actual excerpts from it.

Definite Stages in Hearing a Piece

A STAR or reward of some kind should be given for each stage successfully passed.

1. Aim—to read a piece which has been

previously practiced, very slowly, hands separately, counting, with perfectly accurate notation, and letting the beats wait if necessary, as in the second method of reading. If the piece is very long, then, of course, the pupil is assigned only a part of it to be practiced and to be heard at the next lesson.

2. Aim—to play the assigned piece, or part thereof, very slowly, hands together this time, counting, with perfectly accurate notation, "letting the beats wait" if necessary.

3. Aim—to play any "weak links" that may have been marked with colored pencil, perfectly correctly, as discussed earlier in this article with the beats still allowed to wait.

4. Aim—to play the piece as a whole correctly, keeping the tempo slow, but perfectly steady; no waiting of beats. The teacher marks with colored pencil any part where the beats were not regular, for separate practice.

5. Aim—to play correctly, and with steady tempo, any parts marked with colored pencil.

6. Aim—to play the piece as a whole, with expression.

7. Aim—to play the piece from memory. Very often the pupil will receive his reward for two stages correct, on the same day. And also very often it may take longer than the next lesson to achieve the desired goal. But the point is that there is a definite goal at which to aim each time the pupil meets the teacher.

"Etude Day" in the Public School

By C. E. Cornwell Longyear

PRINCIPALS in public schools welcome programs that bring music to their pupils in a vital way. The Music Appreciation courses given by Walter Damrosch over the radio met with wide reception from the first and they have supplied a need of the schools. Unfortunately, however, in some parts of the country there are schools still without this aid.

The following plan, while quite different in its scope, will be welcomed by principals everywhere as a means of presenting music and of creating an active interest on the part of pupils. Under the direction of the music supervisor or any teacher with musical ability, it will prove a success.

1. Let it be understood that, on a certain day of the month an "Etude Day" program will be given. All pupils who can get copies of THE ETUDE are asked to bring them to school on that day, and to follow the program from their own copy.

2. The principal and music supervisor go through the current number of THE ETUDE as soon as it is available. They arrange for a local piano teacher to play the piano numbers after the selection has been announced and commented upon, the pupils being asked to watch for certain features such as time, rhythm and mood. A vocalist may be called upon to interpret the vocal numbers and, no doubt a violinist may be available for the violin number. Even pupils engaged in the study of music may be called upon to play some of the easier numbers.

Taking the February, 1934, number of THE ETUDE for example, let us see how the idea works out. "Etude Day" was combined with Washington's Birthday. The pupils learned to sing the words by James Francis Cooke embodied in Edwin Franco Goldman's *Valley Forge March* on page 94. This was used for the assembly march, the children singing at the proper time in the march. The *Flemish Cradle Song* was played by an advanced violin student accompanied by the music supervisor, a short sketch of the life of the composer, Carl Wilhelm Kern, being given first by the supervisor. A local piano teacher selected two of her students, pupils in the school, to play *Dance of the Winds* by A. Jackson Peabody. The arrangement by Edith Evans Braun of an old English Folk Song, *O No, John* was presented by two of the oldest pupils, in costume. The school orchestra played John M. Kloth's arrangement of Mendelssohn's *Consolation*.

The first part of the program was devoted to the first three grades. The teacher in charge of the music talked to the pupils about the music before each number was given and the following numbers found on pages 112 to 114 were played by her:

The Toe Dancer.....E. Ketterer
March of the Dolls.....F. A. Williams
The Dancing Doll.....J. Thompson
King Winter.....J. Thompson
Dreaming.....C. W. Krogmann

When the lower grade program was finished, one of the teachers of the school played *Valley Forge March* by Goldman and ushered in the pupils of the upper grades singing the accompanying words at the proper time. After both verses were sung, the first three grades marched to their class rooms while the music continued.

A local piano teacher, the orchestra leader and the supervisor of music in turn gave introductory remarks of educational value relating to each composition before it was rendered. The following numbers were used in the upper grade program:

Black Swans At Fontainebleau. J. F. Cooke
Country Gardens (Morris Dance)

Arr. by W. Baines
Gavotte Du Petit Trianon.....E. Lehman
O No, John (Duet in costume)

Arr. E. E. Braun
Speed.....D. Claflin
Consolation (school orchestra)

Mendelssohn-Klohr
At the Fountain.....G. O. Martin
Flemish Cradle Song (violin and piano)

C. W. Kern
Frolic of the Clowns.....W. A. Johnson
Dance of the Winds (piano duet)

Arr. from A. J. Peabody

The piano solos were presented by a local piano instructor or some of her pupils. As an added feature on the program, one of the above dances could have been interpreted by the physical education department of the school.

It is easy to see the advantages derived by the pupils from a program like the one outlined. It was enjoyed not only by the whole school but also by the students of music, especially those who received THE ETUDE in their homes. Music lovers in the community were linked with the school by common interest and in full cooperation. And music teachers found it a great help to them to have their pupils take part in such a worth while event.

* * * * *

"In like measure with the soloist, the accompanist too should possess those same qualities of poetic imaginativeness and the same musical insight and grasp of the inner meaning of any given composition."—Harry Kaufman.

A Program for "Our Mothers"

By Louise H. Watke

MRS. WATKE is a pupil of Mme. Fannie Bloomfield-Zeisler, Mr. Carl Wolfsohn, and Mr. Howard Wells (formerly Leschetizsky's assistant). She also attended the University of Wisconsin. For years she was one of the most successful specialists in child music study in Chicago. Later she moved to Pullman, Washington, the "Alpine land of our great West." The following is an account of one of her successful programs. She writes that all of the music came from THE ETUDE.

—EDITOR'S NOTE.

* * *

WE GAVE this program, informally, for "Our Mothers"—no outside guests—one Saturday afternoon last November. As all these mothers understood how to cook and serve a dinner, it was suggested that we entertain them at "A Musical Dinner." The compositions were chosen by the class as best representing the different subjects. Two small girls sat at each end of a small table which was decorated with lighted candles, candies and nuts, which were later passed around.

The Program

Tomato Cocktail—*Polonaise* by Bach—Short and spicy.

Beef Roast—*Minuet* by Beethoven—Smooth, with no strong accents.

Whipped Potatoes—*Minuet* by Beaumont—Trio, all staccato.

Sweet Potato—*Mighty Lak a Rose* by Nevin.

Lettuce Salad—*Für Elise* by Beethoven—Flowing, in one color.

Salad Dressing—*Tumble Weed* by Bliss—Piquant.

Hot Biscuits—*Tokio Fair* by Williams.

Relish—*In a Cave* by Lemont—Strong accents, both soft and loud.

Coffee—*Tag* by Cramm—It runs.

Cream and Sugar—*Slumber Song* by Mana-Zucca.

Bisque Tortoni—*Love's Plaint*, Nocturne by Franz—Smooth and flowing.

Salted Nuts and Candy—*Steppin' on the Ivories* by Johnson—Crisp and snappy.

Second Program

This dance program was our big one of the year, given the 12th of May. The studio was decorated like a festive ballroom, and we dressed accordingly. But few of the selections were other than from THE ETUDE. We worked on this for



LOUISE H. WATKE

months, as the children knew so little of rhythm and expression. Which was one of the reasons for this innovation.

A Dance Program

ANTIQUE GROUP

Gavotte.....G.
Gigue, Op. 42, No. 1.....Cr.
Minuet ("Don Juan"), Duet.....Mo.
Polka (Time for Play).....Anth.
Minuet Classic.....John

WALTZ GROUP

Waltz (Wreath of Roses).....B.
Swift Swallows Waltz.....Hip.
Waltz Petite.....Kett.
Learning to Waltz.....J.
Valse Joyeuse.....Cramm

RHYTHMS OF DIFFERENT COUNTRIES

Chinese Dance.....Ev.
Spanish Gipsy.....Nich.
Mazurka (May Walk), Polish.....F.
Mexican Waltz (La Cascade de Perlas).....P.
Danish Peasant Waltz.....Chris.
Chaconne (from Spain).....D.
Gipsy Rondo.....Ha.
Tarantella (Italian dance).....Piecz.

DESCRIPTIVE AND CHARACTERISTIC

The White Moth.....W.
Dance of the Gnomes.....Willi.
Procession of Lanterns.....Brou.
Grasshoppers.....Scarm.
Claire de Lune.....Deb.
Morris Dance.....Ro.
I am a Pirate.....Pit.
Marionette Dance (duet).....I.

VARIED GROUP

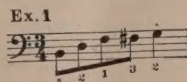
With My Compliments
(Minuet).....Beau.
German Dance.....Beeth.
Ballet—"Tambourin".....Gretzy-Sc.
Fox Trot (Steppin' on the Ivories).....John

This is but a suggestion, as there is abundance of this material to be had. The program may be abbreviated, expanded or varied to suit the talent and occasion. In arranging for the program, one may play two or three selections, or one of the shorter groups, at a sitting.

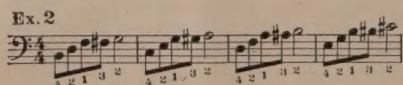
A Couppey Suggestion

By Annette M. Lingelbach

IN AN etude from Couppey's, "The Alphabet," the left hand plays this brief phrase:



With the rhythm changed to four-four time, and played thus through one octave, in the key of C,



it provides excellent drill-work in chord formation, in the identification of every black key on the piano, as to its sharp and flat name (when played through the various signatures), in agility and smooth execution of try finger-patterns and runs, and in the changing of fingers on the same key. As a drill in fingering-work, its benefits are instantly noticeable, while its repetition is essential but all too often unfamiliar black keys, as B-sharp, E-sharp, C-flat, and flat, helps to place them in the student's mind for all time as to their location in the most practicable finger-combinations.

How Scotland Sings Her Story

By C. A. F. Macbeth

EGYPT HAS LEFT the records of her civilization in pyramids and giant pylons; Greece has perpetuated hers in sculptured marble; wherever went the Roman eagle, military roads and arched bridges still echo with the tramping feet of mighty legions. But Scotland, with her Celtic whimsies, has written her history far more permanently than all of them. Just as long as the human race lasts, so long will Scotland's story be perpetuated; for while the love of minstrelsy endures men will sing of her victories and defeats, her lovely legends and laughing cavaliers, her dark religious struggles and her glorious triumphs.

Melody in Scotland goes back over a period of twelve hundred years, to the days when the marauding hosts of the Vikings ravaged the northeast coasts and laid waste the estates of the Wolf of Badenoch. One of these minstrels, standing upon the castle's chocolate ramparts and surveying the vast area, sang, to harp accompaniment, the earliest authentic song which has come down to us. It was translated from Gaelic by McAlpine:

Through Scotland's glens the clarion sounds,
With rapid clanging echoes far;
Each verdant glen the note resounds—
But when return the sons of war?
Peace, born of stern necessity
And death, the desert yields to thee.

From such a record it is easily gathered that the Vikings, on their piratical raids, employed the Roman method so fully described by Tacitus—"And having devastated the land, they called it peace."

A Battle Hymn

THREE HUNDRED years passed and gradually the Gaelic tongue was superseded by the Doric dialect. Then there was born, at Ercildoune on the Tweed, the great real Scottish songster, Thomas the Rhymer, or, as he is more popularly known, "the Thomas." He looked before and after, and his prophecies, adapted to traditional airs, had an uncanny knack of coming true. So great was the nation's faith in the songs of Thomas that one of them was sung by the Scottish army before Bannockburn, to hearten the fearful as they faced the serried ranks of English bowmen.

The burn of bread
Shall run fu' red
For Scotland's victory.

A "bann'ck"—as in Bannockburn—is a oat cake used by the northern people.

Another of his ballads, more often quoted by historians and dear to all true Scots, filled itself when James VI, son of Mary Stuart, ascended the English throne and took the crowns of the sister kingdoms.

A Queen from France shall bear a son, Shall rule all Bri-tain to the sea; He

of the Bruce's blood shall come, As

near as in the ninth degree.

The waters worship shall his race,
Likewise the waves of the furthest sea
For they shall ride the ocean wide
With hempen bridle and horse of tree.

The tragic death of Alexander III, in 1286, and the drowning of the Maid of Norway on her coronation voyage to Scotland gave to northern minstrelsy the *Ballad of Sir Patrick Spens*. Hamilton's version of this song goes to a rollicking old sea chantey air, differing vastly from the plaintive minor tune now included in so many collections of Scottish music. It is still a favorite with the fishermen of Fife, who, as they row out to the North Sea herring banks, ply their oars to the rhythmic beat of

I saw the new moon late yestreen
Wi' the auld moon in her arm;
And if we gang to sea, Master,
I fear we'll come to harm.

An' forty mile off Aberdeen,
Tis fifty fathom deep,
And there lies good Sir Patrick Spens
Wi' the Scots lairds at his feet.

Scotland's struggle to throw off the yoke of the English Edward gave to her music three songs: *Stirling Brig*; *Wallace's Address to His Army* (sung to the border air of *Hey, Tittie Tattie*); and, best loved of all, the stirring *Scots wha ha'e*. Tradition has it that, on the evening before the Battle of Bannockburn, Robert the Bruce was scouting round the outposts of the English army and captured a minstrel who was busily engaged in trying out meters to his harp's melody. "What are ye doing, lad?" he questioned. "Making a battle song for my king," came the reply. "Then make one for Scotland instead, and after the fight I'll set ye free," promised the Bruce. And the next morning the English were greeted with the strains of

Scots wha ha'e wi' Wallace bled,
Scots whom Bruce hath often led,
Welcome to your gory bed,
Or to victory.

Lay the proud usurper low,
Tyrants fall in every foe,
Liberty's in every blow,
Let us do or die.

For many years only fragments of the song remained, sung here and there in lonely crofts and isolated Galloway clachans, until Burns gathered together the various lines and gave back to his country Bruce's battle song to the tune of *Hey, Tittie Tattie*, used by Wallace centuries before.

The independence of Scotland assured, there began a succession of border wars and plunder raids between the sister countries. They were, after all, hereditary foes. Sir Andrew Wood, in order

that his native land might be supreme upon the sea, founded the Scottish navy; and, being poet as well as sailor, he wrote for his oarsmen a sea song which he set to a monotonous yet well marked tune, thus proving himself a better rimester than musician.

Hey the canty carles o' Dysart,
Ho the merry lads o' Buckhaven,
Hey the saucy limmers o' Largo,
Ho, the bonnie lassies o' Leven.

After the most bitter of all border battles when James IV and all his army lay dead upon "Flodden's fatal Field," in 1513, the sorely stricken heart of Scotland poured forth its sorrows in that most beautiful of dirges *The Flowers of the Forest*. Stand by a lochside at dusk and catch the wailing notes of the chanter, as some lone piper plays the lament for Flodden; and you will hear, over the lapse of four centuries, the sobbing grief of a land bereft of its king; you will sense the despair of clans whose honor and revenge rests in the puny hands of unweaned sons; and you will share the terror of the threatened city, too stunned by defeat to consider defense. It is all there in the song preserved for posterity through the efforts of Jean Elliot and Sir G. A. Macfarren:

I've heard them liltin' at the ewe milkin',
Lassies a-liltin' before dawn o' day;
But now they are moanin' on ilka green loanin',
The Flowers o' the Forest are a' waded away.
Dule for the order sent our lads to the Border,
The English for once by guile won the day;
The Flowers o' the Forest that fought aye the fairest



MARY STUART, "QUEEN OF SCOTS," AND THE LUTIST CHASTELARD

The pride of our land lie could in the clay.

Strange as it may seem, the colorful and romantic reign of Mary, Queen of Scots, added but one song to her country's melodies. When, as a child, she was sent to France for safety, four young girls, each a Mary, were chosen as Maids of Honor. One of these, Mary Hamilton, loved and was loved too well by Lord Darnley, the Queen's Consort. Their intrigue was discovered, and the unhappy lady's fate was sung on the streets of Edinburgh in *The Queen's Maries*.

Yestreen the queen had four Maries,
This night she'll ha'e but three;
There was Mary Beaton and Mary Seaton,
And Mary Carmichael and me.

In this, as in so many of the Scottish songs, the air is traditional and all clues to its composer are lost.

Militant Cross Bearers

THE STRUGGLE of the Presbyterian Church and the signing of the Covenant produced the martial gems of Scotland's minstrelsy. It may be true that the fiery clans marched forth to battle in the cause of religious freedom, led by non-militant preachers; but from the music of that period it would rather appear that the Covenanters gained liberty of worship with a claymore in one hand and a Bible in the other. For the army dourly marched to Bothwell Brig to the rousing piping of *Bonnie Dundee* and *The Campbells are comin'* and as dourly retreated, after defeat there, to the *March of the Cameron Men*.

Under General Leslie some of the more intrepid souls carried their convictions into England, singing as they went:

March, march, why the deil do ye no march,
Stand by your arms, Laddies, fight in good order;
Front about ye musketeers a', till ye come to the English Border.
Stand then and fight like men, true Gospel to maintain,
That all the world may see, nan's in the right but we.

This song, in its modernized version, is known as *The Blue Bonnets are over the Border*.

Loss and Lament

CAME THE ATTEMPT of the Stuarts to snatch back the crown and throne from the "wee German Lairdie." Under the glamorous and romantic Charles Edward, all loyal Scots rallied to the royalist cause and produced for posterity the Jacobite songs. The supporters of the Young Pretender gathered at Inverness, while the pipers blew *The Standard on the Braes o' Mar*. Bravely they marched south to the strains of *Charlie is my Darling* and *Wi' a hundred Pipers an' a'*. They derided the routed English forces with

*Hey, Johnny Cope, are ye waukin' yet,
And are your drums a-beatin' yet,
If you are waukin' I maun wait
To gang for the kye in the mornin'.*

But a remnant of an army—men who had suffered defeat and loss under the white cockade—they retreated to the wailing dirge of *Wae is me for Charlie and Macrimmon's Lament*.

An exile, with a price upon his head, Charles Edward Stuart fled to the West-



ARE THE CAMPBELLS COMIN'? WELL NOO.

ern Isles, while the adherents of his lost cause mourned for him with *Will ye no come back again?* His months of wandering in the Hebrides, his long waiting for a ship to take him back to France, and his love tryst with Flora Macdonald; all of these are immortalized in *Over the sea to Skye*, *Farewell to Finvarry*; and *The Lament*.

*Far over the hills of the heather so green,
And down by the corrie that sings to the sea,
The bonnie young Flora sat sighing alane,
The dew on her plaid and the tear in her e'e.
She looked at a boat wi' the breezes that swung,*

*Away on the waves, like a bird on main,
And aye as it lessened she sighed as sang,
Farewell to the lad I shall ne'er again.*

With a united nation, England and Scotland under one flag, one king and parliament, came a united army to fight a common foe. In the wars against the poleonic aggression in Spain and France the Highland Brigade swung gaily to victory, inspired by

*In the garb of old Gaul, with the fire of old Rome,
From the heath covered mountains of Scotia we come.
We'll bravely fight, like heroes high,
honor and applause,
And defy the French with all their o'er to alter our laws.*

And, while the men were waging war over the water, the lassies at home sang their praises, explained their absence and longed for their return (with true northern economy even of words) in one song, *The Blue Bells of Scotland*.

Looking back through the pages of musical history, Scotland has produced a world famous composer, no outstanding musician. Yet her songs, with their traditional airs written for the skirling pipers will live on in her people. Those vibrant melodies of the northern minstrelsy are more than mere songs, more than stirring history. They are the singing soul of the Scottish nation; and, being so, they are immortal.

Know Your Piano

Your Piano Has Over Six Thousand Parts. It Pays to Know Something About Them

By Margaret Ann Ahlers

WHEN YOU PICK UP a beautiful book, feel the texture of the paper, examine the quality of binding and type of printing, there is an appreciation of fine workmanship and materials; but when you sit at your piano do you give any consideration to the instrument as the perfect result of a combination of fine craftsmanship and materials? Do you really appreciate the instrument that responds so readily and fully to your love and desire for music?

If children were instructed more fully about the instrument they so patiently try to learn to play, perhaps the times for practice would become far more interesting. If a child knew how various woods, wires, and metals are employed to produce musical sounds, he would be more concerned about how to make his own fingers bring forth the tone so marvelously created.

We tell our children much about composers and fill them with musical appreciation talks; but how much do we tell them about the basic musical instrument? If they knew more about how the piano is made and something of the romance of its construction, they undoubtedly would have more respect as well as interest for the instrument.

The Animals Contribute

LOVE OF NATURE and music is universal, yet do we often consider how much music owes to nature? Without the assistance of plant and animal life, we certainly would not have the musical instruments of today. The quiet sheep, munching meditatively on a hillside, and the mighty elephant, crashing through some dense jungle, contribute more to the production of sound than a tremulous bleat

or blood-curdling trumpeting.

Only the best grade of felt, made from the finest wool, is used in making the delicate hammers that strike piano strings. Likewise, only the finest material will do for the keys, so that human fingers may know no hindrance in movements of any tempo. The elephant's tusk of valuable ivory furnishes the smoothest and most satisfactory covering for the white keys. From the depths of the dense forests of India or Ceylon comes a heart-wood, called ebony, that is used for the black keys. No other wood will do so well for this purpose, since ebony is noted for its hardness, heaviness, and deep black color.

Choice Woods

THE SOUNDING BOARD of your piano, could it speak, might add a wealth of beauty and inspiration to your playing. It would tell of some virgin forest, undisturbed by matters of the world, carpeting the mountainside with an everlasting tapestry of glorious grace and color. It would tell how sturdy woodsmen came seeking only the finest spruce trees, and how proud giants felt the sharp sting of flashing ax and the heart-breaking cut of a wide saw. Yet the sounding board has no tale of woe; for is it not more wonderful to have a part in producing music than to stand idle in the sun?

Only the closest grained spruce is used for sounding boards; for the closer the grain, the greater the resonant quality of the wood. Other kinds of wood also are used in the piano, and each could tell why it was chosen. Poplar or chestnut furnish the core of panels, while fine mahogany or walnut are used for the outer layers. The lid, or top, also has a core

of poplar, quarter-sawn, and the outer surface is of mahogany or walnut. The rim of a grand piano is not one thickness of wood, but a series of plies of very hard wood for the inner rim so that there may be great strength to support the sounding board and plate. The outer rim has a core of maple or poplar, with mahogany or walnut for the surface layers. The action parts are made of specially selected northern hard maple.

In fact, all the wood in your piano was specially selected. Each piece in the rough was struck to see if it had the proper ring; its texture had to be up to a certain standard and its grain true and straight. After the wood was delivered to the factory it was stacked in the lumber yard and there seasoned from two to four years.

Myriads of Parts

FEW OWNERS of a grand piano know that its action contains about five thousand, six hundred and eighty-four parts. Students know how many notes there are in a scale; but how many of them know anything at all about the working interior of the instrument that produces them? An upright piano action has six thousand, six hundred and fifty parts in its action; and a single key action for either style piano has approximately eighty-five parts, many of which are finished and assembled by hand. The plate of a concert grand piano weighs nearly four hundred pounds.

There are approximately two hundred and twenty-five strings in a grand piano of medium size; and, when tuned to pitch, the tension pull is from eighteen to twenty tons. In instruments of finer quality, all single wire strings are tested through a

gauge, to determine uniform thickness which is necessary to insure pure tone.

The shortest time required to build a piano is six months; and in many cases several years are necessary, depending on the size, style, and case design.

Make Friends With Your Piano

WOULD IT NOT be a good thing if teachers to devote a little time to explaining how tone is produced in a piano and why so much care and skilled workmanship were applied in its construction?

It is not the purpose here to enter into a technical discussion of tone production or of piano building, but rather to suggest that music students and owners of pianos would realize and appreciate more fully the value of the piano, if they gave more consideration to the various elements, materials, time, and painstaking-labor that were involved in its construction.

The gap between the production of raw materials and the sensitive instrument, that can be made to paint the most delicate or the most majestic tone pictures at the player's will, is indeed a wide one; but has been successfully bridged, and today one of the finest accomplishments man can possess is that of bringing forth music from this miraculous combination of metals, wood, and felt.

A piano never should be looked upon as a piece of furniture, or as just something to fill a certain corner. The same invisible spirit, that breathed life through the great spruce on the mountainside, lives today in your piano, ready to respond to the touch of human fingers and to reveal beauty beyond price.

Do you really know and appreciate your piano?

Making My Family Musical

What It Has Meant to Their Lives and Mine

By Mrs. Daisy F. Baker

THE STORY OF THE UNUSUAL ACCOMPLISHMENTS OF A MOTHER OF SEVEN CHILDREN

THIS IS A TRUE NARRATIVE of a mid-western mother who had the ambition and the courage to combat apparently insurmountable obstacles, in attaining her ideals in the education of her children. Through all these years she was the good and efficient housewife, the musical mentor of her children, their source of inspiration for the best attainments in all they undertook; and, most valuable of all, she retained always a true mother's place in their hearts and lives. Her tale is a splendid recital of what determination can accomplish.

—THE EDITOR.



ANNA BAKER: ONE OF THE SEVEN
MUSICAL BAKER CHILDREN

MY SEVEN children, three boys and four girls, were born within a period of fifteen years. As a mother, without outside assistance of any kind whatsoever, it has been and is yet a problem to rear and care successfully for many children—let alone trying both to help them in general educational subjects and to teach them music. Yet I did and am still "eternally at it." Though obliged to earn a living since the age of eleven, I have had through all these years a love for the art of music that has been equalled by nothing else that I know. In time I became a teacher in the schools, instead of the routine teacher of music. Because of being an orphan, I needed a steady income. As I worked my way through high school by playing with orchestras, "troupers" and church choirs, as well as by clerking, I was enabled to get the foundation of an education in music along with the general education.

A Musical Religion

SEVEREN YEARS in a schoolroom and almost a lifetime in music surely have given me a general outline of knowledge, technique, routine and discipline, along with the pleasure of teaching music to my seven youngsters. It has seemed as though all through my early life, I had really wanted nothing but my music and my high school diploma. There was, though, one other ambition: to marry and to be blessed with children. With this was the desire to teach some of my children to play the piano. The result of these efforts is seven good piano players, and some very excellent ones among them. Besides playing the piano, are clarinetists; two play the trumpet; the slide trombone; another, the baritone horn; and two, the violin. All of them can sing, though no special instruction has been given them along this line. My two children, however, were actively engaged for seven years in a boys' choir, and my small boy is now a member of a church choir.

All the girls have sung in school glee clubs, and one was for two years a member of the city's Philharmonic Chorus. My children have taken parts in light operas in school, church, and civic affairs. I have never tried to do anything with their voices, though I, myself, have spent more money on the cultivation of my voice than in the study of the piano and so was unable of instructing them. To me the best type of music has been instrumental.

Parents know that in any family one finds as many different dispositions as there

are children. Each child must be handled according to his disposition, his mentality and his receptivity. One system cannot work with all.

My youngsters always heard in the home the best of classical selections. When the seventh child was born the oldest child, a boy of fourteen, was playing Beethoven's *Sonata, Opus 27, No. 2* (the "Moonlight"). The first sound to greet the new arrival's ears was that sonata of the great composer.

A Practical Course Necessary

WHEN THE FIRST child had reached the age of seven, I decided it was time to start his musical education; and I began to cast about for suitable studies. The "Standard Graded Course" by Mathews seemed to be the most thorough, according to my ideas; and the constant use of that course has proven the wisdom of my choice. For seventeen years I have used it, supplemented with Czerny's studies, with scales, classical selections from the old masters, and popular classics, as outlined in the start of each grade of the Mathews course. These studies are very helpful as to (1) fingering, (2) print, (3) footnotes and (4) themes.

At the beginning, the plan of study was adapted to the child. Although seven years of age, he had never attended school, but he already had a high type of mentality. Beginning with the staff, notes, rests, and so on, the first lesson or two had to do with purely instructive and memory work. I think any teacher will agree that the student who ultimately becomes a pianist must practice persistently and consistently. Any student, to be successful, must have the will power to practice regularly. Better two thirds practice and one third real talent than *vice versa*. The school teacher's routine was my principal asset in making successful musicians of my children. In the seven years I taught the first child, I missed only six lessons. Practice—eternal, everlasting practice—and still more practice, was my motto. I laid much stress upon teaching the oldest child correctly. As the first child is taught, disciplined and trained, so the others in a family follow, naturally. I used the same method and studies in teaching all of the children, adjusting them to the peculiar needs of each.

When the oldest child was nine he was playing in public, and proficiently, the *secondo* parts of the most difficult and longest arrangements of such piano duets as "Poet and Peasant," "William Tell," Bartlett's *Grande Polka de Concert*, "Il Trovatore," and other compositions. Duets are invaluable in helping to teach the keeping of time. In seven years my son prac-

ticed and played over five hundred duets. A soloist at nine! Just application—that's all!

My second child presented other problems. Exasperation, patience, application, comedy—what not? I have enjoyed many a laugh over this student; and he is now nearly twenty-two years old. The second child was another boy—not quite so receptive as the first—and full of the "Old Nick." After four months of work over the same ground, I decided that either his mind was not right for the reception of music, or he was too full of life. Having become disgusted with him, I decided to wait until he was a year older, and this proved a very wise delay.

Though those two boys were but two years apart, their personalities were as different as day and night. It takes many moments and much thought to convey instruction—but, "a teacher once, a teacher always"—and I put forth my best with this second one.

The Value of a Piano Foundation

THE SECOND CHILD had five years of steady and thorough instruction in pianoforte playing. Although at the age of fourteen he relinquished the piano for the clarinet, he has not forgotten his piano foundation. It is as thoroughly imbedded in his musical background as if he had been taught but yesterday. His ability was enough to enable him to play the clarinet for two years in school bands and orchestras. At the same time his piano training enabled him to play accompaniments, in public, for *Lucia, Humoresque*, and other violin compositions, for his boy friends and his sisters. I have been doubly rewarded by hearing and watching the pleasure in the faces of my two good-looking, six-footer sons during their piano duet performances in public. The older one has passed on to his reward these few years ago. Music was the attainment which gave him the keenest pleasure. It brought him financial profit and the deepest delight. What a mother's neglect it would have been if I had failed to give him that exalting joy. The other son, now a man of twenty-two, married, comes regularly to his mother's home and never fails to play with real delight.

The third child, a girl, began to study the violin at the age of seven, under the supervision of an outstanding violinist and orchestra leader. His patience and strict instruction have given her excellent professional openings in this city. She was the winner of the silver medal—second place—for her violin work in the Indiana University State Contest of 1930. At that

time she was but a few months over sixteen. Today she is a violinist of note in this city, with a beautiful tone of her own, and is also a very successful violin teacher. When she was eight years of age I began her piano work, teaching her as I had the boys. She was interested and for five years studied her piano thoroughly. She plays all accompaniments for her violin pupils on their recital programs; and she is the head of the violin department of *The Hammond School of Fine Arts*. Prior to her senior year she took up the baritone horn but had only two lessons; then in the three months of vacation, she did ninety-five hours of work on this instrument in connection with her violin and piano work.

The fourth child, another girl of seven, was started over the same ground. She was a great deal like the second boy—too full of life, too full of play; and she had a sharp, fearless way of telling me about it, too. Disgusted, I delayed her instruction until she was eight years old. In time she became the best pianist of my children (the oldest son having died in the interim) and is known over the entire city, in all musical activities, as ranking among the best accompanists. She has "placed" in several contests on piano. Incidentally she is a good trumpet player, and can be heard every Tuesday evening at 6:30 (D.S.T.) over WOWO, playing solo trumpet with Fort Wayne's "Rhythm Queens." She was first pianist in the High School Orchestra, and first trumpet player in the band at that school; also accompanist for glee clubs, her entire four years. Each of these two girls has had two and three lucrative offers, respectively. As a teacher, I insisted upon their having a high school diploma, before attempting other work.

Won State University Contest

LET ME TELL you about the crowning reward for practice and patience, study and application. It came with the fifth child, who was born on Washington's birthday. She brought fame to her brothers, sisters, teacher, friends and high school, by winning the gold medal, first place, in the Indiana University State Violin Contest of the spring of 1933. She had been playing the violin about five years, with her only instruction in the home; nevertheless she was gladly accepted in all the orchestras in which she could find time to play. When she won the gold medal she had had but one year of outside instruction, this under the guidance of Gaston Baillet, outstanding violin teacher and soloist, later supervisor of music at the Central High School. I am sure not only that she has been the youngest violinist in Indiana's high

schools to win this coveted medal and state recognition, but also that she is the youngest concertmeister in the local graded schools. She commenced her study of the violin at eight. I had started her piano work at seven. Her technic on both instruments is such that it attracts wide attention. Her ability to memorize is very unusual. Although the violin is her major instrument, she is almost equally proficient upon the piano.

The second sister is the official accompanist for the violinists. The older violinist won her silver medal by playing Monte's *Czardas*; and the younger violinist received her gold medal for playing *Souvenir de Haydn* by Leonard. The accompanist was but fourteen at the first contest and had played the piano publicly but a few times and then in school. I was on tiptoe at this preliminary contest, because both had so much at stake. Winning at this event brought much local glory to both of them. When they went to Bloomington, they went alone, as I could not leave the rest of my growing family. Imagine two young girls alone on such a mission! America!

Let me tell you more about the younger violinist. Four years ago I decided she should play a horn. Having selected the slide trombone, with a dozen lessons and "oodles" of practice, and despite a persistent dislike for any horn, she has become a very good player. She plays trombone in a high school band, in the News-Sentinel Girls' Band, and she and sister (the trumpet player) are the only female members of Fort Wayne's pride, that prize-winning crack band, American Legion, Post 47. They attend all rehearsals of the band, are prompt, efficient and business-like, and their training under this director (Earl Cheever) is of the best. I think that now she is rather proud of her horn playing. Children's likes and dislikes vary with each growing period—things once disliked may become those the most enjoyable. This third girl seems to be the most talented of all, musically.

The sixth child, another girl, is almost as good a musician (piano) as the preceding one; and she has had three years training in clarinet playing.

The youngest child is a boy of nine. He is playing Grade III of the Mathews Course; and he has had one summer's work on the violin, and three years of work on the trumpet, as well as two years of boy choir experience.

Must Children Be Forced to Practice

MUST THEY be forced to practice? I say, "Yes." The law forces children to school for a specified number of years; religious parents force their offspring to church for religious education; parents force children to obey. Why not force children to practice music? Mine happen to be talented, they say. Do not believe, readers, that talent has every chance, unless constant practice is emphasized. This is true in every endeavor, is it not? Mine have been eternally taught good music; they have heard it all their lives. Did they rebel? Certainly, like any other children. But—they were not allowed to participate in their own coveted pleasures until so much daily practice was done. After thorough grounding of classical music, they have been allowed to play anything and everything—the only way to become a true business player and a real musician; but I have noticed that they never get very far away from the classical music.

In assigning "pieces" I never have given anything but classical and semiclassical selections. My best pianist is this summer working on *Hungarian Rhapsodie, No. 2* by Liszt; my gold medal winner is working on Chopin's *Impromptu, No. 29*; she has just finished memorizing Chopin's *Funeral March*, and Liszt's *La Regata Veneziana*. She plays *Callirhoe* by Chami-

nade and *Country Gardens* by Grainger. The fourth girl is working on Mendelssohn's *Rondo Capriccioso, Op. 14*, and the *secondo* of Wach's *Capricante*.

My children have been trained to give their talent to the churches. This they have done, without discrimination as to sects, to give pleasure to others, as God has given talents to them, as well as having blessed them with sound bodies and minds.

My deceased son was one of the first radio artists in Fort Wayne to be paid for his work. He was an accompanist, arranger and dance pianist at seventeen. Practice becomes habit; and habit was so strong in later years that he would get up from the morning and evening meals and go straight to the piano.

Help? I have had no help from anyone in raising the children, only the things they could do for me as they were growing. I have done all my own work, without washing machines and such mechanical accessories; I have baked my own bread for twelve years; I made every shirt my husband and sons ever wore—even the knickers, coats and heavy coats. As a woman of education, with cultural ambitions, I had no desire for many of the things which attract some mothers from the home. The home, from an educational standpoint, has been my vital interest. The standing of my children in school and in music has been my chief concern. There has been but little financial income for music lessons; the instruments have been borrowed; it has been practice, practice and still more practice! For every hour of outside paid instruction they have each done fifty hours of individual practice. What do you mothers think of that?

School Work and Health Not Neglected

NEGLECT school work, to accomplish all of this? No! Being a teacher, the work of the school came first. I made a demand that each child should get through high school in just four years, with good grade marks. The first four have come up to that standard. The oldest one made the grade school in Fort Wayne in four years; high school in four years, and graduated at sixteen. He worked in offices and, at the end of two years, entered Indiana University for one and a half years of study, working his way. Death, by accident, removed him at the age of twenty-one. The second boy worked during four years in high school, as a delivery boy in a drugstore. He graduated at seventeen.

Are the children undersized? In poor health? Defective? All are in the pink of physical perfection, rather large in body. Never sick—physically perfect. Am told all are good looking.

Advantages of music? My last graduate, this June, from high school, remarked, "Mom, we wouldn't be anything if we didn't have our music." It brings them in contact with the best of people and into many places where otherwise they would not gain admission.

A few straight-laced people, with limited experience, still look upon music as a profession which may lower the moral standards of the individual. Quite the opposite is true. My oldest played under the worst and the best of influences. He had every opportunity to lower his moral standards. Did he? I never smelled liquor on his breath, and never saw him smoke but three times (did not care if he did). It is the individual which counts, no matter in what work he may be engaged. Correct home training is the best character insurance. These children have always had the respect and admiration of the best people of our community.

The Fun of the Thing

DID IT TAKE a great amount of patience and endurance, of courage and will power, to teach them? Of course (Continued on Page 485)

RECORDS AND RADIO

By Peter Hugh Reed

THE RARE musicianship of the Kolisch String Quartet, whom our own Mrs. Elizabeth Sprague Coolidge imported from Vienna for the Library of Congress Festival of Chamber Music in April, is ideally set forth in Schubert's "String Quartet in G Major, Opus 161" (Columbia set 215). We highly recommend this set to our readers. The "G Major," like Schubert's so-called "Death and the Maiden" Quartet, is one of his greatest chamber works. It is more symphonic than the other work, and truly Beethovenian in part. In its day, which curiously did not start aurally until 1852—for the work was not performed until twenty-six years after the composer's death, the resistless impetuosity of the finale must have seemed most daring. For even today it is most impressive when performed with such precision as it is in this recording.

César Franck's first real public acclaim came when his "String Quartet in D Major" was performed. This was in April 1890, seven months before his death. Consistent with his retiring nature, he could not accredit the applause, which followed the initial performance of this quartet, to himself. It must be, he contended, for the players. But the applause was in truth for his fine quartet—one of the most essential works in that form. Today, when we applaud a performance of this quartet, we too applaud the composer, for even though the artists perform the work outstandingly as in the present case (Victor set M259), it is the spirit of Franck which primarily sustains our admiration.

Another outstanding performance from the Pro Arte group is that of Borodine's "Second String Quartet in D Major" (Victor set M255). The slow section of this work, a pleasingly tranquil *Nocturne*, has long been available on records. Why it has been featured to the exclusion of the balance of the work is difficult to understand. For the essentiality of this quartet is certainly better attested by its other three movements. Hence, it is good to have a fine performance and recording of this spontaneously lyrical and melodic work played in its entirety.

Two supreme examples of Bach's musical eloquence and genius are to be found in the *Musical Offering* and *The Art of the Fugue*. After the splendid recording of the latter, which Columbia recently gave us, it is good to have Victor bringing us a part of the former work. The *Musical Offering*, dedicated to and founded on a theme of Frederick the Great, has a richly fluent six part fugue section, known as a *ricercare*, written for the keyboard, which Edwin Fischer has arranged for string orchestra (Victor disc 8660). We classify this as one of the most notable single disc releases in months.

Another notable single disc release is Edwin Fischer's superb performance of Handel's *Chaconne* (Victor disc 1597). The pianism exhibited on this little disc is most unusual, a rarely balanced emotional and intellectual achievement.

An ingenious work, reflecting the pulse of contemporary life, is Tansman's "Trip-

tyque" (three panels or moods). It is excellently performed by the string section of the St. Louis Symphony under the direction of Vladimir Golschmann. This the début of Golschmann and the St. Louis Orchestra on Columbia records and incidentally the first of Columbia's new "wide range" recordings. Rhythmical energy is the chief characteristic of this music, harmonic coloring being secondary to impulse. It is most effective.

It has always seemed strange that Chausson's "Symphony" has never attained the popularity enjoyed by that of his teacher, César Franck, for both works are similarly eloquent and exalted. The influence of both Wagner and Franck is traceable in Chausson's music, and yet it owns a sentient fire and emotional spontaneity distinctly its own. Like Franck's symphony, Chausson's is in three movements, and in the "cyclic" form. The long opening tune gives birth to all the thematic material in the work. Chausson was a nature lover, and it is the subjective spell of nature which we feel and enjoy in his music.

Victor's recording of this work (set M261), made in Paris under the direction of the versatile Piero Coppola, should prove a popular one, for Chausson's music is truly emotionally elevating.

It is difficult to believe, when today we listen to Rossini's *Overture to "La Gazza Ladra"* or "The Thieving Magpie," that the double drum roll which opens it could have offended anyone's aesthetic sense. Yet in Rossini's time a conservative musical contemporary is said to have threatened to shoot the composer for his "musical audacity." This tuneful work is "alive in every phrase," and when a conductor like Beecham interprets it, it is a real musical treat. Columbia gives this an excellent recording (disc 68301D).

The Leeds Festival given yearly in England is one of that nation's outstanding choral events. Columbia is said to have made some very fine recordings during the Festival of 1935. The first of these, a massed duet for male voices, *The Lord Is a Man of War* from Handel's "Israel in Egypt" whets our appetite for more, for this recording is an exhilarating experience. The excellent direction of the chorus and the orchestra (the London Philharmonic) is due to the interpretative genius of Sir Thomas Beecham, one of England's greatest conductors. (Columbia disc 17044-D.)

Recommended recordings: Beethoven's "Kreutzer Sonata" played by the Menuhins, brother and sister (Victor set M260); the album of Johann Strauss' music played by Eugene Ormandy and the Minneapolis Orchestra, which contains that lovely study in contrasts, the "Acceleration Waltz" as well as the "Blue Danube," "Tales of the Vienna Woods" and the overtures to "The Gypsy Baron" and "The Bat" (Victor set M262); Lalo's "Symphonie Espagnole" played by Huberman—a virtuoso performance, brilliantly recorded (Columbia set 214); and Bach's Choral Prelude, *Out of the Depths I Cry to Thee*, played by the popular organist Archer Gibson (Victor disc 36165).

* * * * *

Music will not satisfy the desires of all people; we need variety of interest. But where music, good in quality and easily available, is furnished, it shows remarkable appeal to great numbers. It seems to be established that a majority of people who give attention to music come to find in it a major pleasure.—George Eastman.

The Romances of Great Musicians

Romance in the Life of Schumann

By Stephen West

THE YOUNG MAN from Zwickau smiled to himself as the diligence rolled along towards Leipzig. At he was on his way to the home of the Meister Wieck! He pictured him as tall, kindly, all that a music master should be. But, when he arrived there, he was a very different sort of person. He was tall, gaunt man, with sharp features, hawk-like eyes, and a masterful manner. Wieck, in his turn, noted the young man's broad brow, his generous features, flashing eyes. There might be something to such a fellow!

"Play for me," he said curtly. The young man seated himself at the piano and played something of that daring "Etern" in Vienna—Beethoven. Wieck nodded. Indeed, there was something to

What did you say your name is?" Robert Schumann.

On his first day as pupil in the Wieck household, Schumann made it his business to get out for Fräulein Clara's practice. Clara Wieck was a celebrity—the best feminine pianist of the day. He entered the music room and found at the instrument a little girl of nine, small, delicate with wistful dark eyes. She welcomed him timidly, with a dignity better suited to her father's years than her own. "This shy, frail little child," thought Schumann, "is the greatest pianist in the world!" Wieck never tired of telling how he had "made an artist of her."

Too, had my dreams of becoming a pianist, but when they came to naught, did not discourage me? Not me! I still believed in the future to gamble with! Even before Clara was born I determined that I should be a musician, endowed with all the gifts. At five, she could neither speak nor understand speech, but I encouraged her to express herself at the piano. And now, she is the greatest of them all. Goethe has said so! And it is I who have done it! Not even Fate could balk

What chance," thought Schumann, "has this child of nine against a father who not even Fate could balk?" He felt deeply sorry for the little celebrity and decided it a point to be gentle with her. In the days, Schumann was merriment. Such games as he knew! Such stories of fairies and elves as he told at twilight! As one of his games he invented a set of varied personalities, each with a different name and symbolic of a different mood; and by assuming them, he and Clara "believe" they were different persons. The names and the moods they represent were Sebastian, Florestan, Chiarina—live to the subtitles of Schumann's "Character Sketches." With all her fame, Clara had never had such fun!

Romance in the Bud

WAS ALL too brief, though. Herr Schumann was still very young, and was under the domination of a severe father, who ordered him off to Heidelberg to study law and to learn "more serious things than music." Outwardly, the departure meant that Wieck lost a pupil and that another dream-mad student was forced into "a more serious calling." But quiet little Clara,

through the extraordinary vision that made her playing so remarkable, knew with certainty that Schumann was the one man in the world who could be her husband. Never was she to waver from the affection she bestowed as a precocious child of nine.

Meanwhile, at Heidelberg, Schumann was doing all he could to get himself expelled. He was censured a hundred times for recklessness and extravagance. A very human figure he made, choking back tears of disappointment as he saw his beloved music snatched from him.

"But I'll show them what happens when they tie a musician down to dry law!" he stormed. "When I have disgraced myself sufficiently, they will have to let me go!"

A Muse as Victor and Martyr

WITHIN eighteen months, Schumann had won his point. He made it plain that he would work seriously at nothing but music; and, rather than see him waste himself, his mother allowed him to return to Leipzig and to Wieck. But she found comfort when that master wrote that "Robert's gifts should place him among the world's great pianists within two years." So 1830 saw him once more installed in Wieck's home, and little Clara was happy. Up to that time Schumann had composed nothing serious. He was unconscious of

the creative gift within him and worked at his piano with nearly superhuman zeal.

Success was his dream. To hasten it, he invented a device of weights and pulleys which would "strengthen the fingers artificially," and assure him, within a few weeks, the virtuoso technic which it takes years to acquire at the keyboard. He showed his invention to Wieck, who sensibly forbade it. But when Wieck left home with Clara, on one of her tours, Schumann lost no time in putting it to the test. By the end of the first week the third finger of his right hand felt stiff and lame. The doctor tried to put his diagnosis as gently as possible. As the result of exercising with his machine, Schumann had so crippled the muscles of his hand that he would never again play brilliantly.

He tried to bear up bravely. Perhaps his hand might heal in time, he wrote Wieck; perhaps he could "write little things" while he waited. There is small doubt, though, that this cruel accident sowed the first seeds of that mental depression which was later to darken the lives of Schumann and all those close to him.

Friendship Platonic

DESPITE THE FACT that Schumann showed a hardy courage in most things, and that Clara, who showed nothing,

was deeply in love with him, there existed not the least thing romantic between them in those years. Clara was at the height of her fame; and her father, eager only for her career, kept a rigid guard over her. Each year brought her fresh triumphs. In Paris, Chopin was charmed with her music and spent hours with her in an exchange of musical ideas. Mendelssohn entered into a friendship with her that was to last his life through. Wieck let it be well understood that an impassable gulf lay between this phenomenal daughter of his and any struggling young music student. But as far as Schumann was concerned, Wieck's precautions were unnecessary. He did not seek the girl. Clara, to him, was just a pleasant little girl.

After the loss of his playing, Schumann had floundered like a ship without a rudder. His early compositions were but moderately well received, and he felt that life was against him. He now assumed an air of bravado, to hide the fear and the grief within him; he worked less and flirted a bit, becoming engaged, finally, to a wealthy and over-lively Bohemian girl, Ernestine von Fricken, who was also a pupil of Wieck.

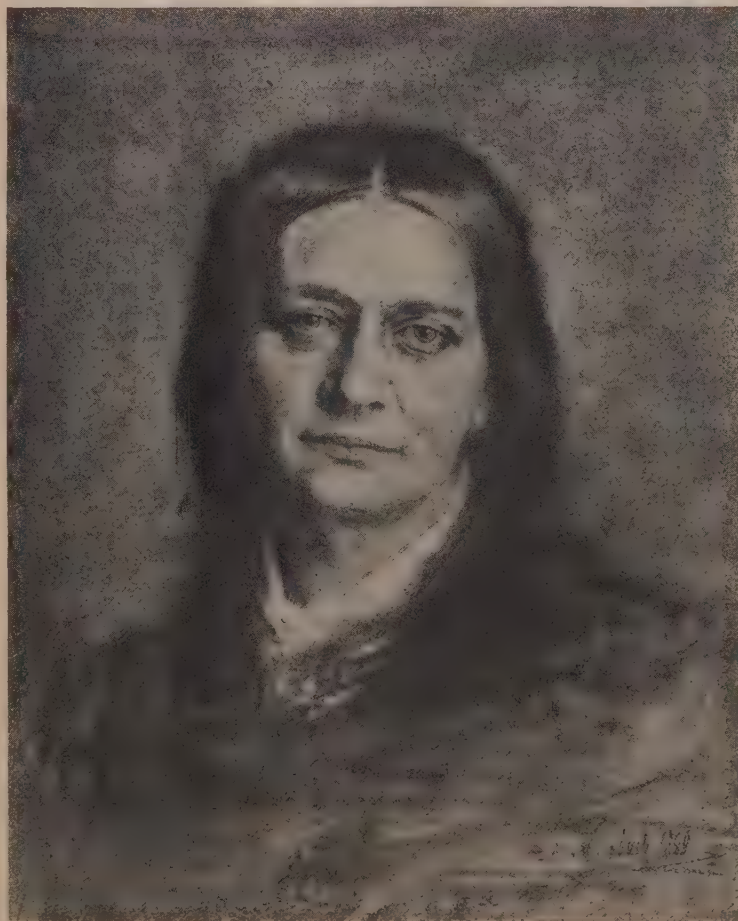
Wieck, as far as he gave the matter any thought at all, was more pleased than not by this "student romance," and Schumann, wearing his mask of gaiety, took his new good fortune rather boisterously. No one suspected the bitter grief which the betrothal caused the celebrated Clara, whom all the world envied!

"To be finished with life and not yet sixteen," she wept privately. "And it is all my own fault! When Ernestine first came to us, she was not especially attracted by Herr Schumann. She found him too serious; she liked livelier, more worldly young men; and I kept praising him up to her, just because I could not bear not to see him properly appreciated! Oh, if only I had minded my own business!"

The Dawn of Womanhood

TORN BETWEEN the hurt she felt and the task of hiding it from her father's watchful eyes, Clara welcomed another concert tour which carried her away from the scene of Ernestine's happiness. But the years were working a subtle change in Clara. Young womanhood brought her a poise and a dignity which were not assumed merely to please a strict father. What, in the child, had been blind obedience to parental tyranny, now developed into a remarkable strength of character, which enabled her to perform whatever tasks her duty set for her, without subjecting her inner spirit to the dictates of any will but her own. Without rebellion, Clara developed a firm independence. Curiously enough, Wieck's excessively masterful methods of training produced one of the most free and most resolute personalities in the history of music.

The tour was over, at last; and, with the knowledge of Schumann's betrothal uppermost in mind, Clara returned to Leipzig with dread and bathing. What good did it do one to be the greatest pianist in the world, when the heart ached with an almost physical pain? She would gladly have



CLARA SCHUMANN

changed places with Ernestine, who amounted to nothing important, but whom Schumann had chosen!

A Man is Born

CLARA MIGHT have spared herself that pain, however. Those first few weeks of enchantment with the boisterous, somewhat ordinary Ernestine, had completely disillusioned Schumann. It was one thing to romp with a girl like that, but quite a different matter to think of her as a life's companion. The quiet magic of those long twilight evenings of fairy tales and music was gone; and, almost without knowing it, Schumann missed it. He longed for sympathetic comradeship and quiet understanding. Somewhere at the back of his mind he had a picture of just such comradeship, but for the life of him he could not tell where it had been, where to find it again. And then Clara came home from her tour.

Something had happened to "Clärchen." She had gone away a little girl and returned a woman. There was a new beauty about her, a new desirability. Something shone from her eyes which Robert had never seen there before—perhaps because he had never sought it; perhaps because it had been but lately put there, by his own doings. And how she had developed! She talked amusingly of her tour; and then the amusement vanished and she spoke with gentle understanding of his own work and of all the splendid things that were open to him, regardless of his poor, maimed hand. Gentle understanding: why, that was what he had been seeking. He knew now! The comrade he had dreamed of and had not found was Clara! Before the girl had been in the house an hour, Schumann had fallen genuinely and deeply in love with her.

A Gathering Storm

HE BROKE off his engagement to Ernestine with greater zeal than decorum, and the happy old days returned. Again there were music and twilight talks and the spirit of understanding. The old house pulsed with such strange, secret aliveness these days, that rigid old Meister Wieck himself wondered, "what is the matter." Little did he suspect the soft words and glances that were exchanged in the famous Clara's music room.

"When you first kissed me," she wrote in a letter to Robert, "everything went black before my eyes."

She was just sixteen and felt that now, at last, she was rewarded for her years of silent love. In reckoning her happiness, though, she took too little account of her stern, ambitious father.

Wieck had liked Schumann well enough as a pupil, but fate had closed the boy's pianistic ambitions, and Wieck grew irate that a struggling youth, "with neither fame nor fortune," should dare aspire to the hand of his famous daughter, "who could have any duke or princeling in Germany, if I chose that she should!" Schumann had declared his feelings honorably, and had asked for Clara as his wife. As a result, Wieck forbade him the house.

Years of Waiting

DURING THE NEXT five years, the lovers saw each other scarcely half a dozen times. Clara was kept busy on her concert tours, while Robert, finding Leipzig now intolerable, went to try his luck in Vienna. There he met with but scant success. Vienna, which had bred and neglected such geniuses as Beethoven and Schubert, showed not the slightest interest in the stormy young man who poured his heart's pain into novel compositions. He writhed under the lack of appreciation he encountered. He found, too, but small consolation in going to Clara's concerts, along with all the rest who paid their admissions, and then slipping away unnoticed, afterward.

Once, while Wieck was off his guard, Robert managed to speak to Clara for a few hurried moments; other few times secret meetings were arranged at the home of a friend. But that was all they saw of each other; and, when Wieck got wind of those hurried meetings, even they were stopped. Clara, who was still a minor, had to promise not to see Schumann again. Yet, with the fortitude which made it possible for her to obey without bending her spirit, she remained faithful to her love. Their courtship was continued entirely by letters, which had to be smuggled in and out of Wieck's house under fictitious names. These letters, which today cover hundreds of closely printed pages, stand unique for their unwavering affection and gallant courage.

Clara's greatest source of comfort, during those hard years, was the fact that she deliberately used her position as foremost pianist of the day to "make" Robert Schumann. This, perhaps, remains her greatest achievement. But for Clara, the very originality of Schumann's works might have postponed their public welcome for many years. But the crowds who remembered Clara, "the little prodigy," and who flocked to hear the masterly playing of Fräulein Wieck, were willing to hear and accept any music she gave them. Perhaps there was an added quality in her interpretation of her lover's works, of which her hearers were naturally ignorant, but which none the less reached their hearts.

A Will and a Way

WITH THE APPROACH of Clara's twenty-first birthday, however, the young pair, after five years of hopeless waiting, took matters into their own hands. Since Wieck still refused to sanction their marriage, Robert had recourse to the law. According to an old Saxon statute, a betrothed couple, whose union had been forbidden, could summon the objector into court and force him publicly to prove reasons of sufficient weight to stop the marriage. Depending on this proof, the full burden of which fell upon the objector, the court could permit or forbid the wedding. Clara and Robert resorted to this law, and hailed the irate Wieck into court.

Because of the prominence of the contestants, the case became the center of wild notoriety. It took place in three hearings, after the first of which Clara found the atmosphere of her home unbearable and left her father's house. Her refuge in her distress was a natural one—her mother, who had divorced the stern Wieck when Clara was a baby, and who had since remarried, at Berlin. Frau Bargiel was the first, perhaps, to look upon her gifted daughter not as a musical prodigy but as a heartsome girl, and afforded her the greatest comfort. She inspected Robert Schumann, approved of him highly, regardless of his lack of wealth and position, and opened her house to him.

A Storm Breaks

THOSE WEEKS in Berlin were comforting; with her mother's solicitous care, and with the daily presence of Robert, who assured them that "all would turn out well." For the second hearing of the case, though, Clara had to return to Leipzig and face her father in open court. The scene of the trial was intensely dramatic. Wieck darted looks of fury at his daughter and used such violence in giving his testimony that the judge had to restrain him. Schumann managed to retain his dignity, though his lips quivered and his voice broke. And Clara, herself, young and frightened for all her poise on the concert platform, trembled with such terror that she "sat as if nailed to the chair."

Wieck offered Robert's youth and poverty as his first objections. When they were overruled he broke into a towering rage and hurled entirely false accusations against Robert, berating his mode of life

and defaming him as a drunkard. The courtroom was in a hubbub. Voices buzzed. People took sides. Finally the judge closed the day's stormy proceedings and allowed Wieck six weeks in which to bring definite proof of his damaging charges.

Leipzig knew Schumann. When the news got abroad that Wieck had accused him of habits of life of which he was entirely innocent, public opinion turned sharply against the malignant old Meister and powerful friends stepped in to aid the young pair. At last fate turned against the cruel old man who had tried all his life to rule her. When time came for the final hearing, the court judged Wieck's proof as insufficient and decided the case in favor of Robert and Clara.

An Idyl Begins

ON SEPTEMBER 12, 1840, after more than five years of stormy courtship and bitter heartache, they were quietly married. As a wedding gift, Schumann gave his bride a specially bound copy of his songs (Opus 25), entitled, suitably enough, "Myrtles." (The myrtle, in Germany, is the equivalent of orange blossoms, symbolizing a bride and a wedding). These

lieder were the fruit of his years of frustrated hopes, and include some of the world's most glorious love songs, among them being *Die Lotosblume*, *Der Nussbaum*, *Widmung*, and *Du bist wie eine Blume*. They belonged utterly to Clara.

The career of Clara Wieck had ended and that of Frau Clara Schumann had begun. Though the girl was young and accustomed to public adulation, she was wise enough to realize that her husband's creative gift was of a higher order than her own gift of interpretation; and she never wavered from the allegiance which placed his welfare in her hands. Except for rare appearances, when her playing meant a definite advantage for one of Robert's new works, she retired from the concert stage at the very zenith of her power and with a public following equalled only by that of Paganini.

"From now on," she said, "Robert is my career."

And that was the position which the greatest pianist in the world was happy to maintain until Schumann's death, after a cruel mental illness, ended one of the loveliest romances in all musical history.

Why Every Child Should Have A Musical Training

By Mrs. Elvira P. Roberts

(One of the letters which just missed winning a prize in our recent contest under the above heading)

TAKEN from the viewpoint of the laity, I would have every child receive a musical education and for many and varied reasons, both practical and esthetic. It is a boon I would humbly pray for my own child; for—

I would not have him always voiceless at home, in church, or at the community sing, because the notes of a new song mean nothing to him.

I would not have him miss the fun and comradeship, in school and club, of his association with his mates in glee club and orchestra.

I would not have him silent and embarrassed through life, when the conversation turns on great musicians and great musical compositions.

I would not have him prefer jazz to classical music and thus miss the joy and inspiration of a fine concert, a great opera or an evening of symphony.

I would not have him miss the apprecia-

tion of the other arts which a knowledge of music gives, the unity and harmony of a wonderful painting, the rhythm and flow of great lyric poetry.

I would not have him miss the power given him by the coördination of brain with hand and eye and ear, gained by continual expression through a musical instrument.

I would not withhold from him one word of the sympathy toward the joys and sorrows of his fellows, which must come to him if he thoroughly understands and enjoys good music.

Last, but by no means least, I would not have him deaf to the music of every day—the beauty of the siren call, the chime of the bells, the throaty note of the foghorn, the eerie chirp of the cricket, or the light note of the lark. In fact, I would wish that his nature might respond in sympathy with the music of the spheres.

Fifty Years Ago This Month

FLORA M. HUNTER ended an interesting article on "The Development of the Hand" with this very sensible advice:

"Let the pupil play etudes for style, rhythm, expression, and such pieces as he can master with what technic he has, by all means; thereby, at the same time educating him in other ways. But do not crowd this technical work into everything that is put before him.

"There is time enough, after he has acquired a considerable amount of skill, to put Bach, Cramer, Czerny, Clementi, and so on, before him; and even then each and every study is not needed. Select three or four of Bach's *Inventions*, a few of the most useful of the others, and let them be studied far, far beyond the reading and the playing of them in time. Be assured that this part

of the work can be made far more interesting, by explaining to the pupil what is that you wish to be gained by the practice of certain things. Certainly the pupil who practices blindly, because he is to do so, is much to be pitied and would find it much easier to work if he knew exactly what he was working for.

"After this technical part of his practice is over for the day, let him put it aside entirely and devote himself to other matters. Do not stop him in the middle of Chopin *Nocturne*, for example, to point out some fault of technic, else how can he ever learn to interpret?

"Rather, let him learn to use his hands elsewhere; and, when he attempts to play works of art, let him be able to devote himself entirely to their interpretation."

* * * * *

"The geniuses are always less inclined to speculation than the talents."

—Mr. Ernest Newman

The Lure of Musical Instruments

Something of the Romance That Surrounds These Music Makers

By Dr. Julia E. Schelling

WANDERING THROUGH the dusty corridors of an old museum, it is intriguing to try to understand the thoughts of the captive instruments hung on rusty pegs or peering, like dead animals, from glass cases. Silently they gaze after the passer-by, as if longing to be heard again in marble halls or in the boudoir. The lutes, especially, are pining for the touch of the fond lover, the glance of bright eyes from behind the latticed window, for the moonlight and the whispered response.

The trumpets, how they long for the tap of heavy feet, for the comradeship of the drums and merry fifes, for the calls of command, the approaching battle, and the crash of battle.

Every country has its treasure house of musical instruments; but there is only one museum where the spirits of the dead are, and where these precious instruments, representing a glorious past, may be heard again in all their primitive simplicity; where each captive may shake off its rusty chains and, forgetting the silent years of captivity, lift up once more his voice on high and sing his own song of freedom.

The Wizard of the Museum

THE DEUTCHES MUSEUM in Munich has a custodian who, as a keeper of hundreds of captive instruments, understands their longing to be heard. He understands the language of each instrument, all its characteristics and artful details. He is a very remarkable person—so chubby that he is almost globular. With his fat stubby fingers he invites an upright piano to sing Haydn and Mozart; an organ clavier to play Scarlatti; an organ to play Bach; and then he moves to a most modern organ which answers César Franck or Guilmant.

Now the wizard pauses before an old upright piano, and Beethoven calls to you with its muffled keys. Now a pair of violins twang away an old dance tune from the time of Louis XIV. A golden flute is grasped in the firm but chubby fingers of the wizard and soft notes greet our expectant ears. An Irish harp, with broken strings, holds us breathless as it sings of long dead to this world.

As the wizard of the Museum, followed by his fascinated audience, passes down the long corridor lined on each side with cases of captive instruments, each seems to hold out its hands to him begging to be heard once again. When he pauses before a chosen captive, he pats it (so to speak) on the back as he shows off its tricks and the skill of a true artist, but there are lives that will never speak again. The thought that dwelt in marble halls is there as it was in the cold stone arches which held back its beautiful song of long ago. Following our guide, we pass through rows and rows of fiddles and fiddle sticks, of large and fiddles small, blonde and petite fiddles with square and with round shoulders; violoncellos with wonderful carvings and inlaid work like emeralds; basses and contrabasses; then more of all sizes and shapes; then more flutes of clay, of wood and of silver; it was in a junk shop in Budapest that the crowning glory in flutes was discovered.

DR. SCHELLING takes the reader on a visit to many musical instrument museums. American readers need not go to London, Paris, Berlin, Munich or Copenhagen to see fine assemblies of fine instruments. The Steinert Collection, the Crosby-Brown Collection and the Stern Collection as well as many others resident and exhibited in our country, are as complete as any in the world.—EDITORIAL NOTE.

A Royal Flute of Hungary

SUDDENLY before our astonished eyes a huge flute loomed up, a very giant in size, over six feet in length. It was made of a dark, heavy wood inlaid with silver—the coat of arms of the Royal House of Budapest emblazoned upon it.

"Ah!" we cried excitedly, "how beautiful! But it is voiceless."

"No, not voiceless," answered its keeper; "but it takes two to make it speak; one to hold up its body, another to blow it; and then it speaks with a wonderful soul." This giant flute now graces the rare collection of ancient instruments owned by Ernest Schelling.

Another interesting instrument in that collection came from Montenegro. It is a lute with a carved face. Another such instrument was found hanging by its neck in a junk shop in Santiago, Chile. It is said to have been made by the native Indians and copied from a Spanish violin.

In the Castle of Nuremberg one may find instruments of torture which in mediæval

times were used to punish a piper who piped a false note, or to pinch the fingers of one who struck a wrong key of a clavier or blew a false note on his trumpet. The poor culprit was placed in the stocks set up in the public square, to be ridiculed and abused by his neighbors. What would happen if today we punished our radio bands in this fashion? Our public squares would be crowded, and what a rise in stocks!

Gypsy Instruments

IN BOHEMIA and Hungary the instruments are never captured. In the hands of Gypsy bands they are never lost, they descend from generation to generation as descends the wild and fascinating music they create. One, who has heard the barbaric, almost fierce, music of the Gypsy in his native land, has had an inspiration not found in any other way.

A few years ago the writer asked a musician in Budapest where she could hear some sixteenth century Gypsy music. He directed her to a certain little tavern in

the mountains, saying, "When you enter the tavern, the band will recognize you as an American and immediately strike up your national jazz. Let them play it for a time, for it is delightfully amusing. Then hand the director this note; and, after his reading it, you will hear some genuine sixteenth century Gypsy music."

We drove through the darkness, over villainous mountain roads, to a dilapidated inn filled with native Hungarians; and, as expected, the band recognized Uncle Sam and struck up a marvelous concoction of what they thought was American jazz. It was intensely interesting, as it consisted of snatches of everything picked up here and there from the passing stranger. Caught and retained entirely by ear, these natural musicians grasped any melody, if one could be found, and sentimentalized it gleefully. The sting of jazz was extracted and what remained, when translated into Gypsy Hungarian, was not even near-jazz.

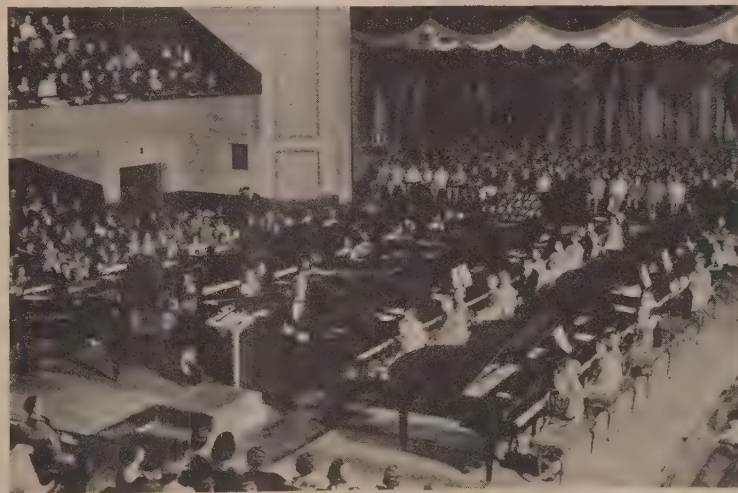
I beckoned the leader, a greasy Gypsy, who, after reading the note already mentioned, almost knelt at my feet. Then, fiddling close to my ear and literally beaming with delight, he played the most beautifully weird music, accompanied by his band, all seemingly improvising at once. The music was now wild, almost fierce in character, again soft and gentle as the morning glow just visible over the rugged mountains; which surprised us as we listened spellbound to the real music of an oppressed people seeking to live their own free, lawless life, though surrounded by civilization. Almost they might be mentioned as trapped by convention but still free. A few bottles of native wine for the band, kept them smilingly improvising till the sunlight beckoned us to zigzag down the mountainside and return to nineteen hundred, realizing that such music eludes the grasp of this generation. No wonder that Liszt named his paraphrases of Hungarian folk music, *Rhapsodies*!

Other Museums

PERHAPS THE LARGEST collection of musical instruments in the world is housed in the Museum of Berlin. The British Museum has a very important collection; and our own Metropolitan Museum in New York is widely known for its treasures. In the Museum de Cluny in Paris hangs an Amati, one of the rare gems of that treasure house. To see that rare fiddle, silent in death, is like gazing upon the face of Caruso from his tomb in Naples and remembering the glory of his wonderful voice.

If only we could bring back the lost chords of silent instruments, as science has brought back the actual voice of Caruso, we would indeed be listening to the heavenly choir. In Camden, New Jersey, the voice of Caruso was reproduced from his caged records; at the same time it was freed from its antiquated accomplishment of twenty-five years ago; and, by the marvel of science, the glorious Caruso voice, singing from its prison of steel, was fitted to an accompaniment by the Philadelphia Orchestra. That voice recorded twenty-five years and now heard with a modern accompaniment, is a glorious triumph of art and science.

(Continued on Page 496)



A PIANO CARNIVAL IN ENID, OKLAHOMA

THIS remarkable picture, taken in the Education Building in Enid, Oklahoma, shows fifty young players playing at twenty-five grand pianos, under the direction of Dr. Charles D. Hahn, Dean of Fine Arts of Phillips University. The program was presented by the Enid Music Teachers Association. The chorus on the stage is from the boys and girls of the fourth and fifth grades of the Garfield and Lincoln schools of that city. Here is the program of the piano numbers given. Miss Aline Wilson, President of the Enid Music Teachers Association, has kindly furnished us with this material.

PART ONE—JUVENILE GROUPS
Amaryllys Ghys

Waltz of the Flower Fairies. Marie Crosby
(Ages 8-10)
Le Secret.....Gautier
Contra Dance.....Beethoven
Hungarian Gipsy.....Seeböck
(Ages 11-13)
GondolieraNevin
Country Gardens.....Grainger
(High School)
Marche in D-flat major.....Hollaender
Hungarian Dance No. 6.....Brahms
Valse Brillante in E major
Moszkowski-Gruen
Russian Rhapsody.....Hesselberg
Military March.....Schubert

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

The Importance of Correct Tempo

ABILITY TO SING well upon whatever instrument one plays, and a right comprehension of melody in all its aspects are the two essential factors requisite to a proper understanding of correct tempi. This is according to the dictum of Richard Wagner, who was not only a great composer but also a quite equally distinguished conductor, and no one has yet risen to dispute successfully this conclusion.

In taking to task German conductors of his time for their laxity in the performance of classical works, Wagner makes reference to the fact that their professional work consisted largely in rehearsing and conducting operas.

"They ought, therefore, to have made it their business to understand the theater—the opera—and to make themselves masters of the proper application of music to dramatic art, in something like the manner in which an astronomer applies mathematics to astronomy. Had they understood dramatic singing and dramatic expression they might have applied such knowledge to the execution of modern instrumental music.

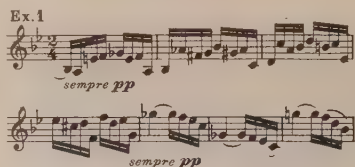
"In the days of my youth, orchestral pieces at the celebrated Gewandhaus Concerts were not conducted at all; they were simply played through under the leadership of the concertmaster, like overtures and *entr'actes* at a theater. At least there was no 'disturbing individuality,' in the shape of a conductor! The principal classical pieces which presented no particular technical difficulties were regularly given every winter; the execution was smooth and precise; and the members of the orchestra evidently enjoyed the annual recurrence of their familiar favorites.

"With Beethoven's 'Ninth Symphony' alone they could not get on, though it was considered a point of honor to give that work every year. I had copied the score for myself, and made a pianoforte arrangement for two hands; but I was so much astonished at the utterly confused and bewildering effect of the Gewandhaus performance that I had lost courage, and gave up the study of Beethoven for some time. Later I found it instructive to note how I came to take delight in performances of Mozart's instrumental works: it was when I had a chance to conduct them myself, and when I could indulge my feelings as to the expressive rendering of Mozart's cantilena.

"I received a good lesson in Paris in 1839, when I heard the orchestra of the conservatoire rehearse the enigmatical 'Ninth Symphony.' The scales fell from my eyes: I came to understand the value of correct execution and the secret of a good performance. The orchestra had learnt to look for Beethoven's melody in every bar—that melody which the worthy Leipzig musicians had failed to discover; and the orchestra sang that melody. This was the secret.

"Habeneck, who solved the difficulty,

and to whom the great credit for this performance is due, was not a conductor of special genius. Whilst rehearsing the symphony, during an entire winter season, he had felt it to be incomprehensible and ineffective but he persisted throughout a second and a third season, until Beethoven's *melos* (melody in all its aspects) was understood, and correctly rendered by each member of the orchestra. I cannot attempt to describe the beauty of this performance. However, to give an idea of it, I will select a passage by the aid of which I shall endeavor to show the reason why Beethoven is difficult to render, as well as the reason for the indifferent success of German orchestras when confronted by such difficulties. Even with first-class orchestras I have never been able to get the passage in the first movement performed with such equable perfection as I then (thirty years ago) heard it played by the musicians of the Paris Orchestre du Conservatoire.



"Often in later life have I recalled this passage, and tried by its aid to enumerate the *desiderata* in the execution of orchestral music; it comprises movement and sustained tone, with a definite degree of power. The masterly execution of this passage by the Paris orchestra consisted in the fact that they played it exactly as it is written. Neither at Dresden, nor in London when in after years I had occasion to prepare a performance of the symphony, did I succeed in getting rid of the annoying irregularity which arises from the change of bow and change of strings. Still less could I suppress an involuntary accentuation as the passage ascends; musicians, as a rule, are tempted to play an ascending passage with an increase of tone, and a descending one with a decrease.

"With the fourth bar of the above passage we invariably got into a *crescendo* so that the sustained G-flat of the fifth bar was given with an involuntary yet vehement accent, enough to spoil the peculiar tonal significance of that note. The composer's intention is clearly indicated; but it remains difficult to prove to a person whose musical feelings are not of a refined sort, that there is a great gap between a commonplace reading, and the reading meant by the composer; no doubt both readings convey a sense of dissatisfaction, unrest, longing—but the quality of these, the true sense of the passage, cannot be conveyed unless it is played as the master imagined it, and as I have not hitherto heard it given except by the Parisian musicians in 1839. (It should here be noted that Wagner later expressed com-

plete satisfaction with the performance of this symphony, when given at the laying of the corner stone of the Bayreuth Festspielhaus in 1872.)

"In connection with this I am conscious that the impression of dynamical monotony together with the unusually varied and ever irregular movement of intervals in the ascending figure entering on the prolonged G-flat to be sung with such infinite delicacy, to which the G natural answers with equal delicacy, initiated me as by magic to the incomparable mystery of the spirit. Keeping my further practical experience in view, I would ask how did the musicians of Paris arrive at so perfect a solution of the difficult problem? By the most conscientious diligence. They were not content with mutual admiration and congratulation nor did they assume that difficulties must disappear before them as a matter of course.

"French musicians in the main belong to the Italian school; its influence upon them has been beneficial inasmuch as they have been taught to approach music mainly through the medium of the human voice. The French idea of playing an instrument well is to be able to sing well upon it. And that superb orchestra sang the symphony. The possibility of its being well sung implies that the true tempo had been found: and this is the second point which impressed me at the time. Old Habeneck was not the medium of any abstract aesthetical inspiration—he was devoid of genius: but he found the right tempo whilst persistently fixing the attention of his orchestra upon the *melos* of the symphony.

"The right comprehension of the *melos* is the sole guide to the right tempo; these two things are inseparable: the one implies and qualifies the other.

"As a proof of my assertion that the majority of performances of instrumental music with us are faulty it is sufficient to point out that our conductors so frequently fail to find the true tempo because they are ignorant of singing. * * * * The whole duty of a conductor is comprised in his ability always to indicate the right tempo. His choice of tempi will show whether he understands the piece. With good players, again, the true tempo induces correct phrasing and expression and conversely, with a conductor, the idea of appropriate phrasing and expression will induce the conception of the true tempo."

Tempo Controlled

THESE OPINIONS may serve, unless due study is given to the subject, to convey to the amateur an exaggerated conception of the matter. It is inevitable that if the tempo is incorrect, the performance will be either weak or utterly bad; but choice of the correct tempo need not imply that everything else will be entirely satisfactory. Nevertheless, it remains true that the first and most important duty of the conductor or performer is to decide

the tempo, and that it is only through complete comprehension of the musical content of the composition that he can this.

To be an able interpreter of the music of all races and all moods one must be as subject to change of feeling and mood as is the actor who portrays such a variety of characters as *Hamlet*, *Jacob Puck*, *Romeo*, and the *Merchant of Venice*. He must have the ability to become infused with the mood of the music as he feels very much what the composer felt when inspired to write it. Correct tempo must be the first consideration for, lacking the correct pace at which it should move, a realistic or artistic interpretation becomes quiet impossible.

Set at an improper pace a fiery and colorful Spanish composition—even though all nuances are meticulously observed—may become listless and pale; a stately ceremonial march may become a mere *adagio* fraught with deep religious emotion may become nothing more than an *amiable andante* devoid of any intensity of emotion.

It then devolves upon the interpreter to develop a comprehension of such an infinite variety of moods and of the characteristics of varied nationalities as to make it possible for him momentarily to change character or mood just as the actor does. He must be able to become in the fiery Spaniard, the care-free gypsy, the gay Viennese, the melancholy Slav; to simulate sadness, longing, jubilation, anger, mirth, or lamentation as may be necessary to the occasion. An exacting knowledge of tempi must be relied upon, and the ability to analyze correctly the character of a composition is the most reliable guide in determining the proper tempo of a particular movement.

Doubtful Markings

WHILE METRONOMIC indications are now in quite general use, such indications are not always to be relied upon. In a recent contest a conductor received severe criticism from an adjudicator for having employed a tempo of 114 in the opening of the "Flying Dutchman Overture" where a tempo of 72 was indicated upon the score.

Now, it seems quite improbable that Wagner placed such an indication there. He was a thoroughly capable conductor and often complained of the slow tempo employed by others in the performance of his works. I have heard this overture performed under the direction of some of the greatest conductors—including Toscanini, Stock, von Schillings, and Stokowski—and I do not believe any of them played this movement at a pace of less than 114. This movement (*Allegro con brio*) depicts a raging storm in the North Sea—at a speed of 72 (to a dotted line note) it would take on the characteristics of nothing more than a robust lullaby.

(Continued on Page 485)

THE TEACHERS' ROUND TABLE

THE ETUDE has the honor of announcing that a piano virtuoso and pedagogue of wide distinction has consented to conduct this Department, as successor to the late Professor Clarence G. Hamilton. His name will be announced in the near future.

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Organized Technical Drill

I read in THE ETUDE about a woman who built up a wonderful technique by practicing scales and arpeggios for an hour and a half each day. I have tried to emulate her example by extending my technical work to forty-five minutes. Have you any suggestions for the best use of this time?—S.

Forty-five minutes each day seems a reasonable time for technical drill. You will accomplish more, however, if you vary the monotony of this work by dividing it into three periods each of fifteen minutes devoted to (1) scales, (2) arpeggios, (3) finger-exercises. This order may be changed from day to day, as well as its individual items: scales, for example, may be practiced plain, in thirds or sixths, or in broken form; arpeggios through one to four notes, in triads, seventh chords, and so on. While finger exercises may involve end-varying.

Problemsome Memory Work

One of my pupils is a married woman who finds memory work so difficult that she develops headaches. She is very ambitious, practices three hours a day, and uses the correct method of memorizing—one which I have taught her. She pleads with me to stop giving her memory work, as it makes her miserable. What can I do in such a case?—Mrs. F. F.

Memory work is a good thing, if it can be accomplished without too great a mental strain; but it is by no means a necessary part of piano technique. With modern pianists, however, it has become a kind of fetish to "play without notes," even if they could perform much better advantage with the notes written.

Get your pupil, therefore, to memorize her material, such as scales and finger exercises; but let her employ her music book as a crutch. Never this conduces to freedom and confidence in her performance. Let us not attempt to make modern Liszts out of our pupils who have not his Titanic ability or strength!

Very Small Hands

I have a tiny six year old piano pupil who is very talented, but because of her small hands I am at a loss what book of studies to give her next.

Within the next two weeks she will have finished the second book of Mathews' "Standard Graded Course" and "Student's Book," Presser. She enjoys working hard on a piece and is absolutely accurate in her playing, but as I say, her small "doll-like" hands handicap her greatly. Her stretch is a sixth, with one chord note in between.—Mrs. F. S.

It delights us to hear from a teacher who shows sensible consideration for the small hands of a child of six. The small hand is perhaps far tougher than we realize but it is very easy to strain a little hand by over-stretching it. It cannot safely accelerate nature without possible danger.

It is not better for you to continue your work with attractive pieces until the little hand expands normally? Any thing that is done should alternate with contraction, as described in the extension exercises in Cooke's "Mastering Scales and Arpeggios," with which we

assume you are familiar. A very attractive collection of second grade pieces will be found in the second grade of "Standard Graded Compositions," which every teacher should know. We do not feel, however, that the modern teacher should give too many pieces from a book. The "why" of this is that the pupil is not stimulated by the surprise and joy of getting a "new piece" with a pretty melody and a pretty cover. Write your publisher for a selection of new pieces.

The following are among many that will be found helpful: *Step High*, Kerr; *With Charm and Grace*, Kohlmann; *Blue Daisies*, Mana-Zucca; *Cock o' the Walk*, Klemm.

Marking the Pupil's Progress

In reply to your request for other methods of marking the pupil's progress, I use the following:

Each pupil keeps a notebook in which assignments are recorded. At the close of each lesson I grade as follows: Time, Fingers, Posture, Review, Scales, Memory, Sight reading, Written or oral work, Note reading (keeping eyes on music), Effort, making a possible ten points for each one. The score is kept at and class lessons, which are held once each month, the one who has the highest score for the month is put on the honor roll. I also give ten questions at the class lesson and the score for these is added to the lesson score. At the end of the year the one having made the honor roll the most is awarded a prize. This works quite well, as each pupil is anxious to keep ahead of sister or friend.

However, I have one girl of twelve who has a lovely personality, is president of the club and really talented, but for some reason I cannot reach her to make her interested enough to work as she should. She has a quick mind, finger facility but depends almost entirely on her ear. When she has learned the theme of a piece she refuses to read notes but keeps her eyes on her fingers and does not always play as it is written, but improvises, usually correctly. She has had about four years of music, two with me. She is in Grade II of Mathews, progressing very slowly through it but she is capable of Grade III and III½ pieces. I would appreciate some help if you could offer any.—F. U.

Your inquiry about your unusual pupil is very interesting to us. Such pupils require a great deal of care, patience and judgment, because usually they are the ones with the most talent. They demand a certain amount of discipline, but not too much. They are the race horses of music and if you hitch them to a cart, you take away their spirit.

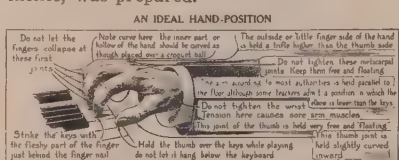
Such a pupil should have someone to practice with. What happens during the practice period is more important with such a pupil than during the lesson period. If a child has had four years of music and is still in Mathews' "Grade II," she probably feels that the work is a little repressive. Get one or two of the good duet books described for this grade in the "Guide to New Teachers" and have her do quite a little duet work with one of the more advanced pupils. Encourage her with stories of music history. Praise her accuracy while you deplore her blunders. When she makes a blunder, challenge her to play the same passage ten times without a blunder. That is, ten times in succession, and see if you cannot get her to do this each day. This ought to prove very helpful.

The Best Hand Position

Kindly tell me which is the correct hand position—flat fingers and low wrists, or curved fingers and flat, even wrists.—J. E.

A very great piano virtuoso said some time ago, "The best hand position is that which is most comfortable." As a matter of fact, the writer has seen pianists in all parts of the artistic world play with many differing hand positions and produce beautiful, artistic results. After all, the great aim is aesthetic, not mechanical. If the effects were fine and the hand position was considered terrible, it would be ridiculous to criticize the hand position.

THE ETUDE for years has been trying to help its readers in providing their pupils with a pattern of a hand position that might be instantly understood and kept constantly on hand for observation. Accordingly, the following design in large form, 12 x 4 inches, was prepared.



This became so much in demand that it was reprinted on cards and on slips and has been widely used by teachers. It has also appeared in many different instruction books. The design was based upon a photograph of the hand of Leschetizky and is therefore authentic in representing one of the greatest of modern schools. Note that on this the fingers are curved.

Copies of this card are on sale in the best music stores or may be obtained from your publisher.

High Wrists

When playing the piano my wrists are unusually high, and it seems my teacher has given up the struggle, for she does not mention the fact as she has done a few years ago.

I have been playing about three and a half years. During the first year or so I was taught entirely by my sister, who was a beginner herself and taking lessons. My poor position originated there but I feel in the latter period it should have been corrected.

Recently another teacher heard me play and asked if any mention had been made of my high wrists. She said it gives me a harsh tone, though it helps the finger action.

Will you kindly explain the advantages, if any, and the disadvantages of a high wrist? I realize how difficult it will be to correct myself and wish to see your reply. Thank you.—I. M.

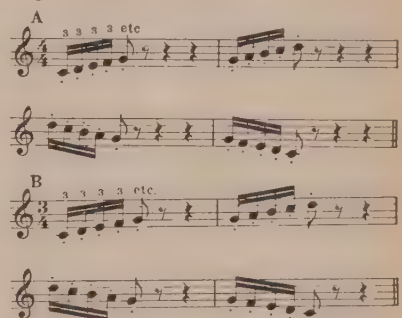
High wrist position in pianoforte playing is not looked upon with favor by most piano teaching experts. If you see a prominent pianist in his recital apparently ignoring this fact, you should remember that in all interpretative art it is often necessary for the artist to do extraordinary things now and then to produce special effects. However, the performer does not make these keyboard evasions unless he feels that he has some good artistic reason for doing so. High wrists are the opposite of the relaxed position generally sought.

You are doubtless familiar with the very helpful exercises in the first volume of Dr. William Mason's masterpiece of piano technique, "Touch and Technic." In this you

will find the following exercise for relaxation. "Preparatory Exercise—Allow one hand to hang listlessly by the side; while in this position, shake it backward and forward at first by pushing the upper arm with the other hand, all the joints of the arm and hand being in a limp and unresisting condition, so that the hand and fingers swing limply with a wave-like motion as the impulse passes downward through the length of the arm.

"Second, swing the arm and hand in exactly the same manner, but by means of its own upper arm muscles, without using the other hand; and be sure that the limp condition is not impaired, and that the wave-like impulses propagate themselves downward through the arm precisely the same as before.

"Practical Exercise—Swinging the hand in this limp condition upon the keys, play the following musical example with this same limp touch, the impulse for each group of tones appearing to come from the upper arm. The tone so produced will be very light in volume and will be almost totally wanting in character, but the condition of the arm while playing in this way is one of the most important of all, since it is the indispensable starting-point from which many of the finest nuances of phrasing and interpretation are to be evolved. It also has an important bearing upon the development of strength and responsiveness in the fingers. Observe the rests.



"In this exercise the forearm will retain the position usual in playing, i. e., nearly level with the keys, and the fingers will be a little straighter than in the usual five-finger positions."

Try this exercise a few times and then play the scale of C in the normal wrist position, neither raised nor lowered. In a few weeks you should by this method cure yourself entirely.

Perhaps you have heard of the story told of the famous pioneer of the study of ductless glands in Paris, Dr. Brown-Sequard. One day a wealthy lady came to him and placing the thumb in the palm of the hand, she put the tips of her fingers under her arm-pit and said, in great excitement, "Doctor, when I remove my thumb from the palm of my hand and try to put it back again, it gives me indescribable pain. Please, Doctor, can you cure me, or must I suffer for life?"

Dr. Sequard told her he could give her a prescription that would cure her but assured her that the fee would be large. The lady went home and opened the prescription. It read, "Don't do it."

The lesson is obvious.

Should I Change Teachers?

An Interview with the Eminent
Baritone

Lawrence Tibbett

Secured Expressly for THE ETUDE

By Juliette Laine

THE INFANCY of Lawrence Tibbett was spent in Bakersfield, California; but early in his childhood the family removed to Los Angeles, where he was educated in the public schools, eventually graduating from the High School of Manual Arts. His first work on the stage was in small rôles with Tyrone Power's Shakespearean Repertoire Company; and later, after a brief period of vocal instruction, he appeared in travelling light opera companies on the Pacific coast. When the United States entered the World War he joined the Naval Reserves; and at the

signing of the armistice he received an honorable discharge. His first operatic appearance was at the age of twenty-three, as Amonasro in Verdi's "Aida," at the Hollywood Bowl. Subsequently he went to New York City for further study, which led to a contract with the Metropolitan Opera Company. During his second season with that organization he made a tremendous success as Ford in Verdi's "Falstaff," and his greatest success has been in the title rôle of Gruenberg in "Emperor Jones."

—EDITORIAL NOTE.

LAWRENCE TIBBETT

THE AVERAGE student seems to spend a lot of time trying to make up his mind whether or not to change teachers. Many never remain long enough with any one teacher to find out really whether he is good for them or not; while others, through a misguided sense of loyalty, remain too long with the wrong teacher. Some spend their days going from one studio to another, vainly trying to get an honest, unbiased opinion; while others try just as carefully—or so it would seem—to avoid those teachers who give too honest and unflattering an opinion.

It is sometimes very difficult to convince a student that he is on the right road and that he is progressing as rapidly as could be expected; and it is usually just as difficult to convince another that he is all wrong and cannot expect to get anywhere unless he makes drastic changes in his method or his teacher.

What to do? Ah, there's the rub! It is impossible to lay down any hard and fast rules about the matter, for the simple reason that no two voices respond to cultivation in quite the same way or in the same space of time. Some voices develop with amazing rapidity, while others seem to require an interminable length of time to show any progress. Therefore it is sometimes difficult to determine whether the fault lies in the teacher and his method, whether in the pupil and his lack of application, or whether the difficulty is largely physiological. And, until one knows the cause, there is little that can be done toward rectifying it.

The Method Fetish

THERE ARE TODAY a number of fearful and wonderful methods being taught; and, though most of us are pretty quick at detecting fraud and bunkum in

other matters, what we swallow in the way of fake vocal teachers passes understanding. However, be his teacher's method sane or silly, any pupil of moderate intelligence should be capable of determining whether he is making any headway or not. No one can expect to acquire a fine technic in a few months, but he should be able to do a few things well enough to know whether he is on the right road or whether he is just grouping in the dark.

Most of the singers who are on the wrong road discover that fact by the difficulty they begin to have with the tones at the extremes of their compass. Tenors and sopranos find their top C's and B-flats are not so free and clear as before. Basses begin to lose their lower tones without any increase in the number of upper tones. Sometimes they quiet their fears with the thought that their voice is changing; but that is rarely the case. Moreover, they now begin to have difficulty with the *messa di voce*. They find they must sing everything at the same degree of power; *crescendo* or *decrescendo* becomes first difficult and presently impossible. These things are danger signals of the utmost importance and must not be ignored if the voice is to be saved.

Testing for Truth

THERE IS ONE way that every student can test his voice, and it is as infallible as it is simple. When in doubt, repeat the note or phrase just sung, but very softly. In the lightest *pianissimo*—not just a thin, pinched tone, but a true *pianissimo*—sing that note or phrase at the pitch at which you had been singing, and then work up and down the scale, throughout the entire compass of the voice. If this is found to be impossible, and it is

discovered that there must be an entirely different adjustment, going into half or full voice at certain points, then you may be sure that your tones are being produced incorrectly. A voice that can sing only in full voice is not being correctly produced; and, unless this tension or muscular interference is eliminated, it is actually dangerous, as well as useless, to continue practicing. A good tone never will be obtained by merely strengthening a bad one!

Any teacher, who allows a pupil to sing in full voice before he has acquired a fairly good management of his *pianissimo* and half voice, is working along the wrong lines—to put it very mildly! It is only in the beginning, before he has been permitted to strain or tighten his throat, that he is able to abandon the faulty mannerisms. After these habits have been allowed to continue for a year or two, it is almost impossible to get back on the right track again. It is difficult to unlearn things and to begin again at the beginning; it takes time and endless patience.

Another acid test for the voice is the *messa di voce*. This exercise consists of taking a single sustained tone, beginning very softly, and then, without any apparent change in the vocal mechanism, gradually increasing to full voice, and then again diminishing, very gradually, and letting the tone fade out into a finely spun *pianissimo*. A singer who cannot do this cannot be said to have control of his voice. Of course, no one can do it beautifully at first; that is not to be expected. Nevertheless, one should be able to do it well enough to rest assured that it lies within his possibilities. Careful practice will eventually bring it to perfection.

Lurking Evils

A STUDENT usually thinks he is singing correctly and without strain or effort, because he feels no bad effects inside his throat. Unfortunately, it is quite

possible for the tension and resistance of the vocal organs to be so slight as to be imperceptible to the singer, and yet serious enough to work harm. Others, even though they realize they are straining, continue in the practice with the thought that resting the voice afterwards will set the dangers of such strain.

If a student, after a few months of work with a teacher, discovers that instead of an increased facility in execution he has a greater difficulty than before, and if his range is lessening instead of extending, he should go to a throat specialist for a thorough examination of his vocal organs. Such a physician can usually, with accuracy, whether the difficulty is in a faulty method of singing or whether there is something organically wrong with the throat.

It would seem that too many teachers decry the physiological method of teaching in favor of the so called psychological school. It is of no use to tell a student to "listen to the birdies" or to "just sing a beautiful tone and you will get it." Such talk is just bosh! You may think of an ideal tone until the crack of doom; but if you try to sing it with a tight jaw and a closed mouth, you will not get it. It is all right to educate the student's ear and cultivate his sense of tone, but if you have done that you still will have to teach him to sing.

An Intelligent Basis

EVERY TEACHER should thoroughly understand the mechanism of the vocal organs and should know exactly what physiological processes are involved in tone production. These essentials should be briefly explained to the pupil during the early stages of his study. So much in an attempt to give a conscious control of the various muscles, but merely to show him for what to be on the lookout. If a teacher explains strain, tension, the forced tone, pinched tone, and so on.

(Continued on Page 496)

MAZURKA À L'ANTIQUE

ELLA RIBBLE BEAUDOUX

Mazurka in Polish style is redolent of the Chopin *Mazurkas* although it is much simpler. Keep a sharp lookout for the rhythm which must be marked where the player feels at liberty to indulge in a suggestion of *tempo rubato*. Grade 4.

Con energia M.M. ♩ = 120

The musical score is written for piano and consists of 50 measures. It is in 3/4 time and the key signature has one sharp (F#). The score is divided into systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions are provided throughout the piece.

Measure 1: *f* (forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 10: *mf* (mezzo-forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 20: *f* (forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 30: *f* (forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 35: *mf* (mezzo-forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 40: *Fine*. First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 45: *mf* (mezzo-forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Measure 50: *mf* (mezzo-forte). First staff has a triplet of eighth notes. Second staff has a triplet of eighth notes.

Performance Instructions: *Con energia*, *M.M. ♩ = 120*, *tempo*, *legato*, *a tempo*, *poco rit.*, *D.C.* (Da Capo).

Dynamics: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano).

Other markings: *simile*, *rall.* (rallentando), *5*, *10*, *15*, *20*, *30*, *35*, *40*, *45*, *50*.

'MID THE TULIPS

MONTAGUE EWING

Montague Ewing ranks with Ketelby as one of the most successful of modern English writers of lighter works. Like all of his compositions the *Tulips* is delightfully tuneful. Observe the staccato marks as they add greatly to the crispness of the composition. Grade 3½.

Moderato e grazioso M.M. ♩ = 138

ten. *rf*

10 *f* 20 *mf* 30 *poco dim.* 40 *f* 50 *rit.* 60 *a tempo* *rit.* *f* *f2 D.C.*

Più legato

simile

SEEN IN THE EMBERS

American students have been criticised because of a lack of individuality in the handling of the left hand. Here the left hand is largely the soloist while the right hand the accompanist. The very tuneful American composer Charles Huerter provides in this composition an excellent opportunity for development of pianistic ambidexterity. Grade 4.

Moderato M.M. ♩ = 88
molto espressivo

CHARLES HUERTER

cantando
P
col Pedale
ten.
rit.
a tempo
mp
8
rall.
15
Piu animato
Fine
mf
ten.
20
cresc.
f
rit.
a tempo
mf
25
cresc.
poco animato
30
largo
rit.
a tempo
rit.
cresc. molto
ff
dim.
D.C.

Grade 3. **Moderato** M. M. ♩ = 108
with strong accent

A MARCHING SONG

ELLA KETTERE

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HUNGARIAN DANCE

You are thoroughly familiar with this lovely melody and will probably say, "Why, that's a Brahms' Hungarian Dance!" The melody was probably in currency in Hungary years before Brahms was born. Brahms went on a tour with the gypsy violinist Eduard Remenyi and during that time the fiddler gave the composer many melodies which are now in the Hungarian dances. This delightful arrangement is very playable and useful for teachers. Grade 3.

Arr. by HANS HARTHA

Allegro moderato M. M. ♩ = 116

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Presto

mf 35 40

Tranquillo *Vivace* *Tranquillo* *Vivace* *D. C.*

p *pp* *p* *pp*

45

AT THE DONNYBROOK FAIR

JOHN PRINDLE SCOTT

Brilliant concert *caprice* or *encore* number in rollicking Irish style, with a suggestion of the old song "Johnnie's so Long at the Fair." In the composer's recital work, this number has been played from the manuscript with much success. Grade V.

Allegro vivace M.M. ♩ = 126

mp *sf* *f* *cresc.* *p* *dim.*

10 15 20 25 30 35

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *cresc.*, *f*, *ff*, *sfz*, *mf*, *p*, *con bravura*, and *f più mosso*. Performance instructions include *sempre marcato* and *sempre ff*. The page is numbered 40, 45, 50, 55, 60, 65, 70, 75, 80, and 85. The notation is complex, featuring many beamed notes and slurs, indicating a fast and technically demanding piece.

40 *cresc.* *f* 45 *ff* *sempre marcato*

50 *ff* *sfz* *mf* *f* 55 60 65 70 75 80 *cresc.* *ff* *con bravura* 85

80 *sfz* *sfz* *f più mosso* *sempre ff* 90 *sfz*

FANTASIA IN C MINOR

AUGUST 1935

Page 465

Among all of Mozart's 528 compositions the *Fantasia in C Minor* from Sonata No. 18 stands in the front rank. The Etude presents the Third and Fourth Movements of this delightfully fresh work which exemplifies the master's sense of balance and his consummate technic in fluent composition.

Andantino M.M. ♩ = 104

W. A. MOZART

The musical score is presented in two systems, each containing two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The score is written in C minor, as indicated by the key signature of two flats. The tempo is marked 'Andantino M.M.' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc., mf, mp, pp). Fingerings are indicated by numbers 1 through 5 above or below notes. The score is written in C minor, as indicated by the key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, cresc., mf, mp, pp). Fingerings are indicated by numbers 1 through 5 above or below notes. The score is written in C minor, as indicated by the key signature of two flats.

Piu allegro M.M. ♩ = 126

f

il basso molto marcato

decresc. poco a poco al

mp

pten.

decresc.

ten.

f

ten.

p

This page contains a piano etude with the following musical features:

- Staff 1:** Features a melodic line with complex fingerings (e.g., 3 2 1, 1 3 2 5 3 2 5, 3 5 2 4 2 4 2) and dynamics including *ten.*, *p*, *cresc.*, and *f*.
- Staff 2:** Continues the melodic line with similar fingerings and dynamics, including *fz p*, *f p*, *p*, *ten.*, *pp*, and *ten.*.
- Staff 3:** Includes a section marked **Tempo I.** with dynamics *f p*, *p*, *pp*, *f p*, *p*, *pp*, and *mp*.
- Staff 4:** Features a melodic line with dynamics *mp*, *p*, *pp*, and *p*.
- Staff 5:** Includes a section with dynamics *f p*, *mfp*, *f*, *cresc.*, *fz*, *p*, *p*, and *poco cresc.*.
- Staff 6:** Features a melodic line with dynamics *f p*, *cresc.*, *mfp più cresc.*, *f*, *p*, and *p*.
- Staff 7:** Includes a section with dynamics *p*, *p*, *f*, and *ff*.

JESUS, THE VERY THOUGHT OF THEE

HERBERT RALPH W

Andante Religioso

mf Je - sus, the ver - y thought of Thee *mp* With sweetness fills the breast;

mf But sweeter far Thy face to see, *p* And in Thy pres - ence rest. *rall.* *mf a tempo* No voice can sing,

heart can frame, *mp* Nor can the mem'-ry find A sweet-er sound than Thy blest name, O

rall. *mf a tempo* Sav - ior of man-kind. O Hope of ev'-ry contrite heart, O Joy of all the meek,

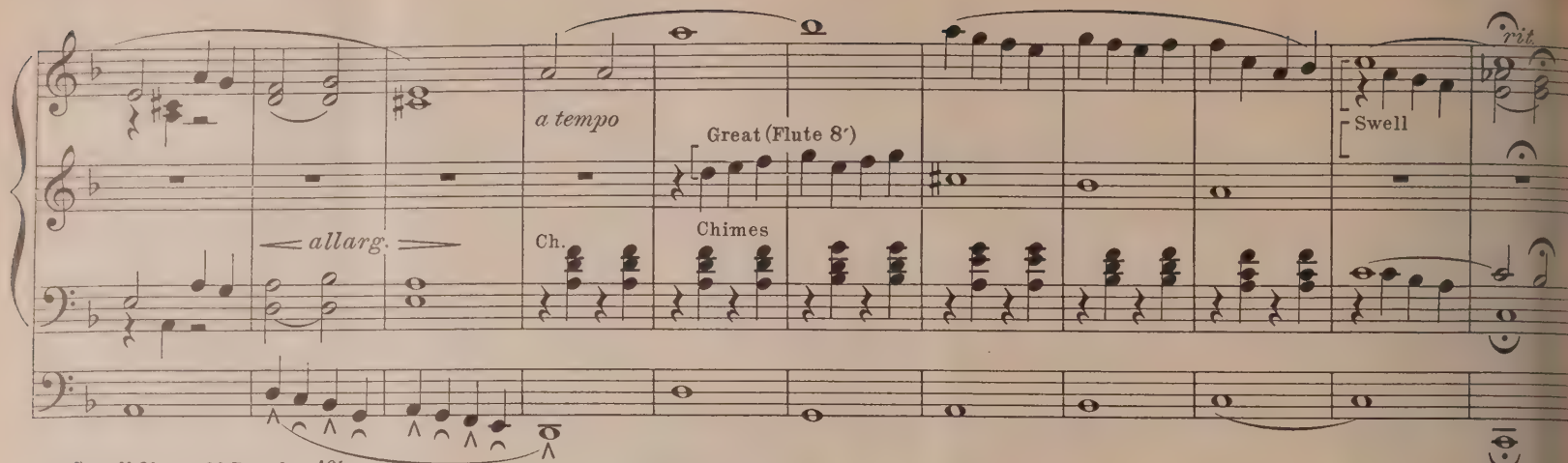
p *colla voce* *mf* those who fall how kind Thou art, how good to those who seek, — How good to those who seek. *larg.*

p *larg.*

A MEMORY

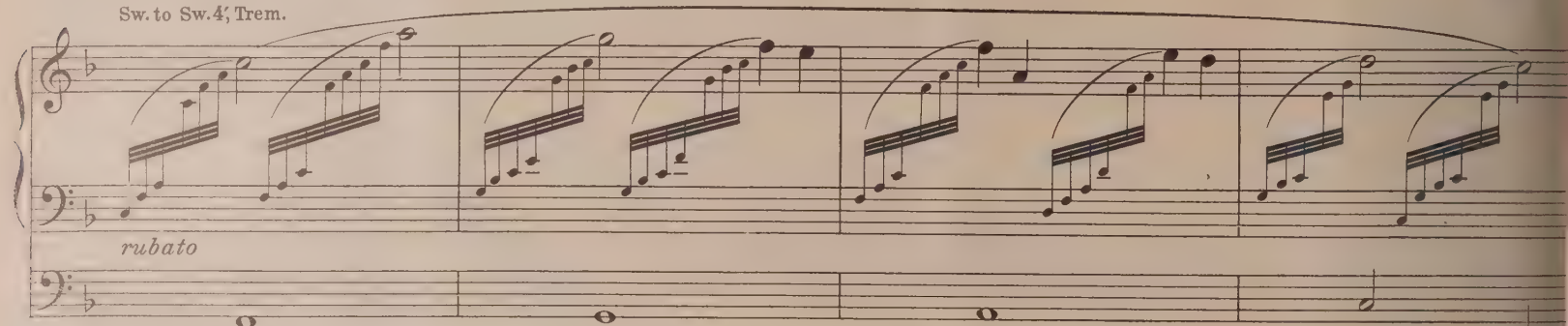
JAMES R. GILLETTE

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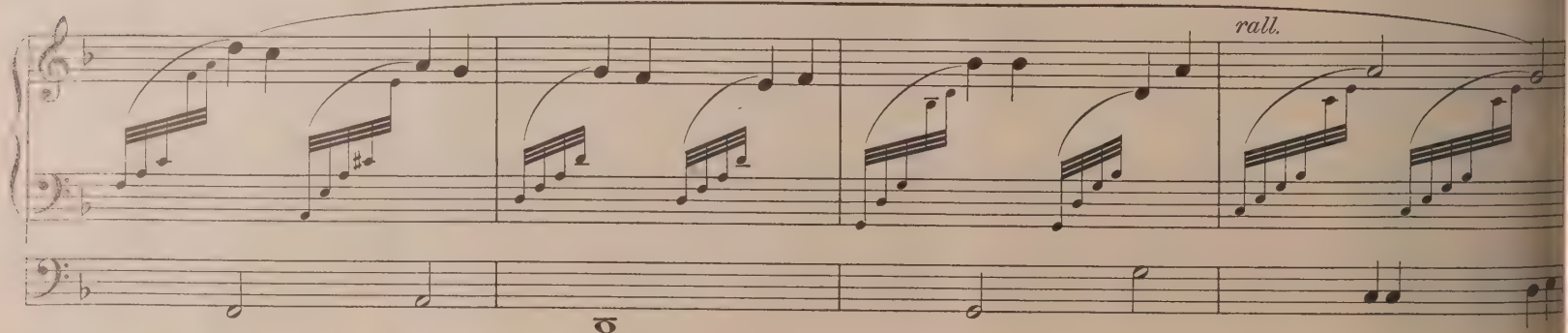
First system of the musical score. It features a grand staff with treble and bass clefs. The music is in 3/8 time. The first measure has a key signature change to one sharp (F#). The tempo is marked *a tempo*. There are markings for "Great (Flute 8')", "Ch.", and "Chimes". A "Swell" bracket is present over the final measures. The system ends with a *rit.* marking.

Sw. off Oboe add Bourdon 16'
Sw. to Sw. 4'; Trem.

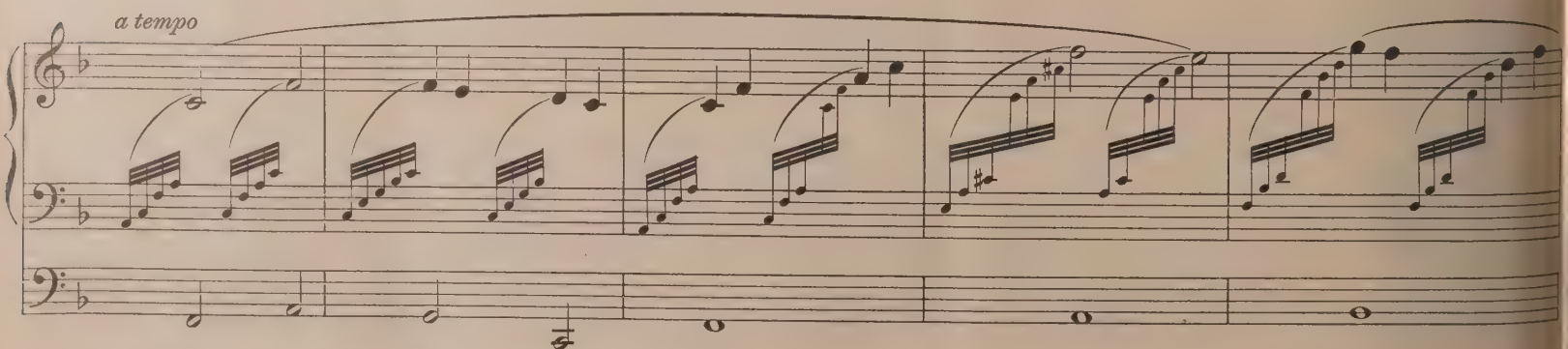


Second system of the musical score. It continues the grand staff notation. The tempo is marked *rubato*. The system ends with a *rit.* marking.

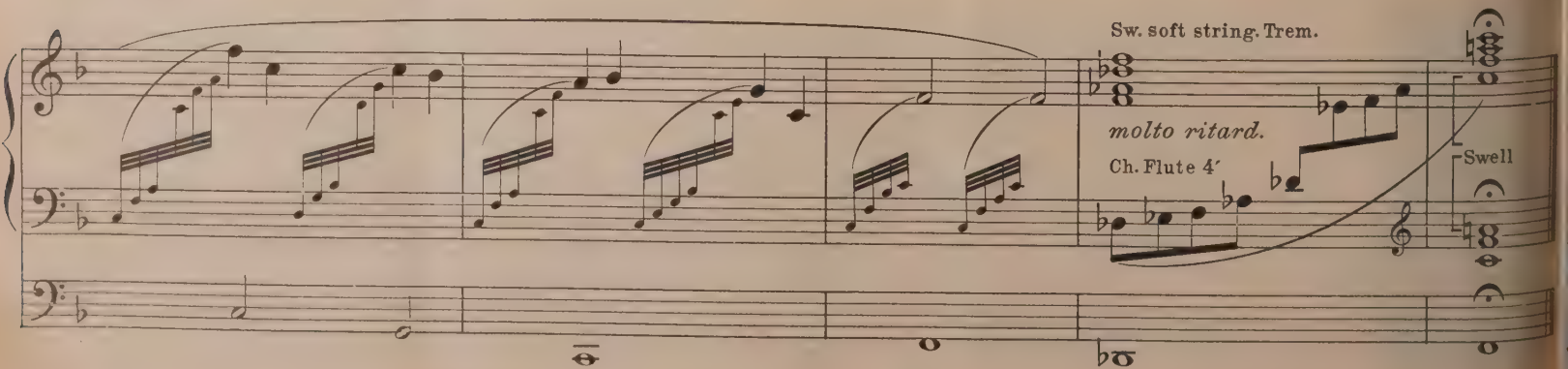
Pedal-Lieblich Gedackt. All couplers off



Third system of the musical score. It continues the grand staff notation. The tempo is marked *rall.*. The system ends with a *rit.* marking.



Fourth system of the musical score. It continues the grand staff notation. The tempo is marked *a tempo*. The system ends with a *rit.* marking.



Fifth system of the musical score. It continues the grand staff notation. The tempo is marked *molto ritard.*. There are markings for "Sw. soft string. Trem." and "Ch. Flute 4'". A "Swell" bracket is present over the final measures. The system ends with a *rit.* marking.

CHANSON ÉLÉGIAQUE

AUGUST 1935

J. WEISSHEYER

Andante cantabile M.M. ♩ = 80

MUSICAL SCORE FOR VIOLIN AND PIANO

Violin part: Treble clef, C major key signature, 4/4 time signature. Dynamics include *p*, *pp*, *fz*, *mf*, *f*, *rit.*, and *pp*. Performance markings include *p sostenuto*, *Red.*, *a poco più lento*, *a poco più lento dolce*, and *Lento*.

Piano part: Grand staff (treble and bass clefs), C major key signature, 4/4 time signature. Dynamics include *p*, *pp*, *fz*, *mf*, *f*, *rit.*, and *pp*. Performance markings include *Red.*, *a poco più lento*, *a poco più lento dolce*, and *Lento*.

Arpeggiated chords are indicated by asterisks (*) in the piano part.

BALLET MUSIC

from "ROSAMUNDE"

SECONDO

FRANZ SCHUBERT

Allegretto grazioso M. M. $\text{♩} = 96$

The musical score is written for piano and consists of 96 measures. It is in 2/4 time and the key of D major. The tempo is marked 'Allegretto grazioso' with a metronome marking of 96 quarter notes per minute. The score is divided into two systems of four staves each. The first system begins with a piano (p) dynamic and a section marked 'Fine'. The second system continues with various dynamics including forte (f), fortissimo (ff), mezzo-forte (mf), and pianissimo (pp). The score includes numerous musical notations such as notes, rests, and fingerings, as well as dynamic markings like 'cresc.' and 'dim.'.

BALLET MUSIC
from "ROSAMUNDE"

AUGUST 1935

Page 473

PRIMO

FRANZ SCHUBERT

Allegretto grazioso M.M. $\text{♩} = 96$

The musical score is written for a Primo part, likely for a violin or flute. It consists of two staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto grazioso" with a metronome marking of 96 beats per minute. The score begins with a piano (*p*) dynamic and features a variety of musical notations, including triplets, slurs, and fingerings. The dynamics range from piano (*p*) to fortissimo (*ff*), with a crescendo leading to a fortissimo section. The score includes a "Fine" marking and a "D.S." (Da Capo) marking at the end. The piece concludes with a "dim." (diminuendo) marking and a final cadence.

*
GARDEN OF ROSES

IRENE MARSCHAND RITTE

Arr. by HARRY J. LINCOLN

Moderato

Violin

Piano

mf *leggiere**poco accel.**a tempo**poco accel.**a tempo**mf* *leggiere**poco accel.**a tempo**poco accel.**a tempo**poco rit.**a tempo**accel.**a tempo**poco rit.**a tempo**accel.**a tempo**Fine**rit.**accel.**mf* *scherzando**rit.**accel.**Fine**mf* *scherzando**mf**mf**D.C.**rit.**rit.**rit.**rit.**D.C.*

CLARINET in Bb

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *leggiere* poco accel. a tempo poco accel. a tempo poco rit.
a tempo accel. a tempo rit. accel. Fine
mf scherzando rit. rit. D.C.

TENOR SAXOPHONE

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *legg* poco accel. a tempo a tempo a tempo
rit. accel. Fine mf scherzando D.C.
mf rit. rit.

CLARINET in Bb

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

mf *leggiere* poco accel. a tempo a tempo a tempo
a tempo accel. a tempo rit. accel. Fine
mf scherzando rit. rit. D.C.

HORN or CELLO

GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato

Cello
mf *leggiere* poco accel. a tempo a tempo a tempo
a tempo accel. a tempo rit. accel. Fine
mf scherzando D.C.

FASCINATING PIECES FOR JUNIOR ETUDE READERS

YOU CAN'T CATCH ME!

Grade 1. Allegretto M.M. ♩ = 72

GERTRUDE KEE

Musical score for 'YOU CAN'T CATCH ME!' in G major, 6/8 time. The piece is Grade 1, Allegretto, with a tempo of 72 beats per minute. It consists of 20 measures. The notation includes treble and bass staves with various dynamics (f, p, mf) and fingerings. The piece ends with a repeat sign.

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I FEEL LIKE DANCING

Grade 2. Allegro M.M. ♩ = 116

MILDRED AD

Musical score for 'I FEEL LIKE DANCING' in B-flat major, 3/4 time. The piece is Grade 2, Allegro, with a tempo of 116 beats per minute. It consists of 25 measures. The notation includes treble and bass staves with various dynamics (mf, f) and fingerings. The piece ends with a repeat sign.

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A PIRATE BOLD

de 1.

Moderato M.M. $\text{♩} = 96$

LOUISE E. STAIRS

mf I'd like to be a pi-rate bold and sail the Span-ish main, I'd capture all the Span-ish gold and sail right home a - gain. *Fine* I'd be a pi-rate chief so fierce and bold that all the boys I know would fear to look at me, I'd wear a scar-let coat and high top boots and be the grand-est pi-rate on the roll-ing sea. *D.C.*

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BLUE DAISIES

de 2.

Allegro M.M. $\text{♩} = 72$

MANA-ZUCCA, Op. 140

mf 10 15 *Fine* 20 25 *D.C.*

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SURF RIDING

Teaching point: The chromatic scale.

Preparation

BERNIECE ROSE COPELAN

Allegro M.M. ♩ = 132

Grade 1. Allegro M.M. ♩ = 132

1 3 1 3 1 2 3 1 3 1 5 1 5 1 3 1 3 2 1 3 1 3 4 5 4 1

mp *mf* 5

1 3 1 3 1 2 3 1 3 1 5 1 5 1 3 1 3 2 1 3 1 3 4 1 2 3

mp 10 *mf* 15 *Fine*

1 3 1 3 1 3 2 1 3 1 4 1 4 1 3 1 3 2 1 3 1 3 1 4 1 4

mf 20 *mp* *D.C.*

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A BIT O' BLARNEY

Grade 2½. Slowly and wistfully M.M. ♩=60

GUSTAV KLEMM

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Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

MAZURKA A L'ANTIQUE

By ELLA RIBBLE BEAUDOUX

of the land which gave us Paderewski, the mazurka, came the dance form as the mazurka, afterward to be adopted by the Russians and made in a measure theirs too when the subjugation of Poland was effected. It is one of the most interesting of the dance forms, demanding subtlety of rhythmical treatment lest it be confused with the waltz to which it is allied. A moment's reflection will bring to mind whole sections of the Chopin mazurkas which stray almost imperceptibly into mazurka rhythms. The tempo of a mazurka is slower than that of a waltz and the accent falls usually on the second beat. The refined and elevated mazurka, eliminating from it a certain peasant coarseness which characterized it before his

particular *Mazurka* under consideration opens rather vigorously. The sixteenth notes following the dotted eighth should be played with a certain rhythmical snap and with well defined accent. A smooth legato should be secured on the intervening notes so marked. Note the *rallentando* and *diminuendo* marked at measures seven and fourteen of the first section.

The second section is in the relative major of C major, and is definitely brighter in color. Pedal exactly as marked since pedaling is important to the rhythm as well as to the melodic progressions. The third section beginning at measure 41 is in A major and is somewhat more tranquil in character. A legato is most important in the playing of this music. It should be such smooth as contrasts well with the brittle melodic line resulting from the characteristic sixteenth notes. Dynamics and phrasing are clearly marked throughout.

'MID THE TULIPS

By MONTAGUE EWING

Ewing's graceful little number is in the style of an English dance. It offers many possibilities in the development of the melody to playing. Too many performers come to dismiss a staccato note with the idea that it is merely a short note, forgetting that there are as many varieties of staccato as there are legato. In this piece for example the staccato eighth notes should not be released as abruptly as staccatos. Some staccatos call for more of touch than others—they vary also in the matter of crispness and brilliance. These are the things sensed by the pianist and cannot readily be taught. The second section lies in the relative major key—A minor—and contains staccato progressions which call for a flexible, supple wrist. The third section is in the relative minor, the subdominant key, and is very marked throughout. The melody in this section lies in the upper voice and should be played with all the resonance possible. Give the *portamento*—long but detached—earring in measures 51 and 59. In this all compositions, the marks of dynamics should not be neglected.

SEEN IN THE EMBERS

By CHARLES HUERTER

This is a fine study for the development of the left hand as solo player. The melody for the most part is carried on the right side of the left hand and lies in the middle register of the piano. This is significant in itself. The wise pianist will of course practice not only left hand alone but *melody alone* first of all.

The melody should be practiced with the same fingers to be used when playing the piece as a whole. The player should not proceed until able to play the melody with the exact tonal inflections he has decided upon together with correct phrasing. As the next step add the remaining voices of the left hand and not until this is thoroughly under control and can be played with ease should the right hand be added. The right hand acts as the accompaniment and the chords fall on the weak part of the beat. They should therefore be played lightly and with a somewhat shallow touch so as not to obscure the rhythmical line as given in the melody or tenor voice. Again the pedal must be used with care. A beautiful tone avails nothing if blurred with bad use of the pedal. At measure nine the melody is taken by the right hand, again on the thumb side. Give this the same sort of practice as outlined for the left hand. The next section in D minor presents a theme doubled for the most part between soprano and tenor, or, if one be thinking in orchestral terms, between violin and violoncello. This section is played with more animation than the first section which should be taken at moderate pace. The whole composition is in lyric style and successful performance depends upon tonal color and general expression. A certain rubato is not only allowed but indicated by the very nature of the piece. Let it be applied however with caution, discretion and forethought. There are few things more distasteful than a "chills and fever" performance perpetrated under plea of "playing with expression."

A MARCHING SONG

By ELLA KETTERER

A march to be played in true band style is this of Ella Ketterer's. Keep a moderate tempo, even pace and accent strongly. The typical trombone passage at measure eight should not be overlooked. The biggest possible contrast should be made between the chords marked *sostenuto* and those marked *staccato*—both clearly indicated. The second theme is in the relative minor key and the melody for the first two measures is taken by the left hand, thereafter alternating with the right. Think of this as a dialogue between brasses and woodwinds. Try to preserve the military air associated with marches and make this little number as stirring as possible.

HUNGARIAN DANCE

Arr. By HANS HARTMAN

Who does not know this Hungarian air which is so popular among pianists through the Brahms arrangement? It is as a matter of fact often called the Brahms' *Hungarian Dance*. Of course the melody was in existence long before Brahms was born and was played all over Hungary by roving bands of gypsies. This arrangement by Hans Hartman is quite easy and playable and will afford an opportunity to the young pianist to become acquainted with this dance long before he has advanced sufficiently to play the Brahms arrangement. Characteristics of Hungarian music are the abrupt changes of pace, mood, and key signatures—major to minor and vice versa. These are all in evidence in this little number and are carefully indicated. The music opens with the melody in the right hand played *passionata* against a rolling left hand accompaniment. A robust tonal treatment is in effect until measure 13 is reached when the tone suddenly drops to *piano* and

an acceleration in the tempo takes place, to last for two measures after which a ritard is in effect. It is important to apply the *sforzando* marked on the last note of this section.

Of equal importance is the *sostenuto* indicated at measure 25 of the second section. This is in effect for four measures after which the piece jumps back suddenly to a tempo and *forte*. The first part of the G major section—measure 33—is played *presto*. Then follow two measures *tranquillo*, alternating with two measures *vivace*, the change in pace being effected very abruptly à la Hungary. Staccatos and legatos are clearly marked as well as fingering and phrasing. Any pupil following the marks of the editor is sure to approximate a typical Hungarian rendition of this famous little dance.

AT THE DONNYBROOK FAIR

By JOHN PRINDLE SCOTT

Here is a piano number which deserves to gain immediate popularity with ETUDE readers. It is cheerful, intriguing and brilliant with the added advantage of being actually not nearly as difficult as it sounds. This piece will make an excellent encore number or can be used admirably to round out a recital group. Play it *allegro vivace* as marked. Establish a good six-eighth swing at the beginning and keep it intact throughout. The pedal is to be used very sparingly. Try to effect an even legato in the upper voice against a staccato accompaniment in the left hand and lower voice of the right hand. Observe all accents and *sforzando* signs as indicated. They are essential to the tonal and rhythmical flair of the piece. Note that the melody appears in different registers. Try to achieve a different quality of tone with each change of register. Again the best advice that can be given in this regard is to consider the piano in the light of a miniature orchestra and to try at all times to simulate orchestral effects. There is nothing complex in this number. It is obviously a bit of Irish humor in musical form and cleverly and brilliantly arranged for piano. Practice carefully and follow the indications given and behold! An excellent addition to the repertoire.

FANTASIE IN C MINOR

By WOLFGANG AMADEUS MOZART

This excerpt from the *C Minor Fantasie* of Mozart begins with the *andantino* movement. The opening motif of the first movement is identical with that shown in measure 76. A rather interesting fact is that while the *Fantasie* is composed in the key of C minor Mozart uses the key signature of C major. The only similar example that comes to mind immediately is the Schubert A-flat minor *Impromptu*, written with the signature of four flats. This work of Mozart's ranks among the greatest of his piano compositions. One cannot evade the feeling that in writing this composition Mozart, ever the personification of grace and delicacy, was experiencing dramatic heights and tonal intensities far beyond the compass of the Harpsichord of his day. The "bigger" moments in this number can well make use of the possibilities of the modern piano. At the same time the harpsichord must be kept in mind when playing the many delicate passages which weave and interweave throughout the *Fantasie*. The opening figure of the *Andantino* is repeated three times, growing in tonal and

emotional intensity with each repetition from *piano* to *forte*. After the two staccato chords in measure three the tone drops back once more to *piano*. At this point observe the two-note groupings in the soprano voice. In fact the phrasing throughout the piece is of vital importance to proper interpretation. Guard against having the tone sound too "thick" in measures eleven to sixteen where the right hand goes down into the bass. Unless this passage is handled with care the effect is apt to be more like Brahms than Mozart.

At measure forty the tempo accelerates considerably. The transition section which follows is abundantly filled with tonal and rhythmical effects, all of which are clearly marked and cannot possibly be overlooked by any student who uses even a moderate amount of care. It is, however, a lamentable fact that too many students never become really self-reliant in this matter. Editors go to a great deal of trouble to indicate with an elaborate system of signs the various effects desired by the composer—but most students need to have the teacher call attention to the signs! When pupils can be made to read all the marks on music copy with the same care that is presumably used in reading mere notes, interpretation will cease to be a mystery and the playing of piano will take on new meaning.

At *Tempo Primo*, measure 76, the first theme reappears in all its somber dignity. Just in case the foregoing paragraph on reading signs has failed to "take," the pupil's attention is called to the dynamic markings given this theme. The first note is sounded *forte* with all possible resonance. It should fairly roll its way into the next melody tone, which, however, is played softly and followed by the swell and *diminuendo* as indicated. This in turn is answered by two little echoing phrases, the first of which is played *piano* and the second *pianissimo*. A close observance of dynamic markings is absolutely imperative if this closing section is to be accorded the interpretation intended by Mozart himself. This composition should most assuredly be included in the repertoire of every serious student of piano.

YOU CAN'T CATCH ME

By GERTRUDE KEENAN

Not a great number of the little tunes written for first graders call for wide tonal contrasts as this one does. It is written in the six-eighth time which develops a nice sense of phrasing—one phrase *forte*, the next *piano*, and so on. Play it at fairly fast tempo (*allegretto*) and toss off the phrases gracefully and playfully.

I FEEL LIKE DANCING

By MILDRED ADAIR

Miss Adair presents in this issue a short tune in dance form, grade two in difficulty. The little mordant figures written as a triplet in the right hand should be slurred into the second beat and tossed off sharply. Note too, that the left hand also phrases the first beat into the second. At measure 20 the theme is taken by the left hand and carried thus for the rest of the section, then D.C. to finale.

A PIRATE BOLD

By LOUISE E. STAIRS

This piece is well calculated to catch boyish interest. The bold pirate begins (Continued on page 490)



THE SINGER'S ETUDE

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.



Breathing and Breath

Their Natural Acquisition and Control

By Bernice Hall

WHEN IS THE BREATH supply equal to the needs of the tone? When it is left to its own natural processes.

How, and in what degree?

The only really beautiful singing is that in which the breath action is perfectly free and elastic, so that the tone is poured forth on a wide, easy stream of floating air. No tone can be natural and beautiful under an attempt to hold a forced, mechanical control of the breathing muscles. Invariably such a tone will be oversupplied with breath, hard in color, straight and rigid instead of elastic, and extremely difficult to manage. Then the opposite feature of the mechanically controlled tone is the sudden collapse into a weak, breathy, loose tone, which is such because of its lack of coordination with the breath pressure.

One may try showing nature what he thinks should be done with the breathing muscles; but nature surely and swiftly rebels against such presumptuous attempts, by a stiffening of the whole body and a resultant straight, hard tone on driven air. So much for any indirect interference.

Seek Beauty First

THE OBJECT of training is, not to set any muscle and then expect that muscle to respond to conscious effort, but to find a clear and successful plan of procedure, through which the singer may gain freedom and beauty of tone along with complete bodily relaxation. From the beginnings of voice training, the mental concepts must all lead away from ideas of direct physical control.

Perfect relaxation in singing does not mean an entire collapse. It means singing on a naturally controlled breath pressure; the discussion and acquisition of which is exactly the aim of this article.

How often the question is heard as to how much breath should be retained to support a particular kind of tone, or the length of a certain phrase. In correct singing, breath is never retained, for retained breath never can be a right or healthy support. Support is always the result of freedom of the breathing muscles and of the breath stream. Support of the tone is never gained by direct control. Freedom, and its consequent control, are reached through a release of the breath and all muscular effort and through localized controls. Let the singer give way to breath action, and there will be a gain of support, release, and of free, beautiful tone. No effort must be made, at any time or for any purpose, to set any gauge on the breath supply. In natural breathing the supply is always equal to the demand.

Breath Mechanism

RIGHT BREATHING position and action are not direct results of diaphragmatic placement and action alone. The diaphragm is the rubber-like floor of the thoracic space; and natural, automatic breathing is the result of the perfect co-

ordination of this movable floor, the costal rib muscles, and the strong abdominal support from below. This trio of powerful breathing muscles, if left to do their own work in their own way, without interference, will support the breath, which is the carrier of the tone, with a smoothness of process that is far more perfect and comfortable than any directed effort, under the idea of training, could begin to comprehend.

After the singer-student has made a very careful study of these ideas, so that the picture has become so clear in his mind that he is ready to let the breath do the work that he may have been trying to do himself, then he should follow Chart I as here given and see how very smoothly and easily the incoming breath will cause the muscles to do their work in their own way. And in this let there be a certainty that there is no direct operation of any muscle during the study of this exercise.

CHART I

Inhalation

- 1—Stand straight—so that the chest walls are lifted, and the lung cells free and open.
- 2—Place one hand flat on the abdominal wall, and the other on the chest.
- 3—Now breathe in deeply, slowly, and fully.

Correct Result

- 4—If inhalation is correct, the abdominal wall will move forward and out against the hand automatically.
- 5—There will be no rising of the chest wall.

Believing that a well understood mistake is soonest corrected, it is suggested that here at the start there should be a thorough demonstration of both sides of this most important subject, by examples of the breath that is exactly wrong as well as of the one that is exactly right.

Being able to contrast the opposites in this exercise is absolute proof of being surely right, leaving no room for doubt and guess work.

CHART II

Wrong Inhalation

- 1—Stand with the body-muscles loose, the chest drooping. An inattentive attitude.
- 2—Place the hands the same as instructed in Chart I.
- 3—Breathe fully into the upper chest.
- 4—Take particular notice how the abdominal wall under the hand is forcibly drawn in and up under the diaphragm with the high pull of this upper breath.
- 5—Now try to sing a tone without releasing any of the load of breath held in this forced position in the upper chest.

Right here there should be a test to learn if number five of this chart can be

done immediately after the four exercises preceding it. And it will be found to be impossible without making a sound that is actually funny.

This breathing exercise should be practiced, without tone, till it is thoroughly grasped mentally and the correct physical action is established; and at the same time the chart should be so carefully followed that there will be a certainty that breath is being taken to the bottom of capacity, and not just a top breath in the upper chest. This mistake cannot be made under slow and careful attention to each section of the inhalation chart.

At this point, while paying attention to only this one subject of inhalation, the singer should stand as before, with the hands kept in position, while a correct breath is taken as has been practiced and this used to sing a tone. Only such tones, as are comfortable throughout the middle and lower voice, should be used. These should be sung with one of the bright vowels, "e" or "a," and the tone should be sustained as long as is necessary to observe the breath action. In this exercise the first concern should be the doings of the breath and its improvement, and a thorough understanding of what is being attempted. After the point has been reached where there is a feeling that inhalation has been mastered in all its details, and where it seems comfortable and free to do its own work, then exhalation must have attention. First there must be a certainty that inhalation is low and deep enough to bring into correct action the abdominal muscles, which, in exhalation, contract and press inward, pushing the diaphragm upward and thus lessening the breath space. In exhalation there is also the abdominal-diaphragmatic action. If the act of inhaling is carefully and easily performed, the act of exhaling will follow naturally and correctly, if not interrupted by interference.

It is of course very necessary at this point that the study of inhalation has been so well understood and carefully developed that the breathing-in will be easily enough managed so that attention can be mostly turned to the out-going breath.

The following exhalation chart should be carefully studied before there is an attempt to practice these three principles combined:

Inhalation
Exhalation
Singing on Automatic Flow of Breath.

Exhalation

- 1—The same standing position as described in Inhalation Chart.
- 2—The hands in same position.
- 3—Inhale, with a certainty of correctness.
- 4—Attention now to be given entirely to the outgoing breath.
- 5—The abdominal muscles under the hand should contract automatically inward, to assist the diaphragm in pressing the air upward.

6—The movements of the outgoing breath should be now practiced without tone, until well understood.

The chest wall should be kept expanded but with no strain. It will be seen that the abdominal wall recedes, or draws away from your hand, there will be at first inclination to drop the chest walls. This can be overcome by practice in keeping chest wall high all through the exhalation exercise. As progress is made, it will be found that this firm, high position of chest walls will bring added breath strength and dignity of poise and position.

The next step is to sing the tone, with the greatest of care that the breath is exactly the same as has been studied, practiced in both inhalation and exhalation. Easy, single tones should be now sung while there is a careful watch for that ease and flexibility with which this automatic breath will carry the tone, and for natural equalizing of the supply and demand.

The singer must "go with" the flowing breath in exhalation. There must be effort in any way whatever to retard control it. The flowing breath should be imagined as pouring in a comfortable, easy stream into the extreme top of the dilated head cavities. When more power is needed more air must condense in the bony cavity of the head and chest. When softer tones are used, less air is required and, naturally, less pressure through the whole breathing system.

When a high or loud tone is sung, more motive power is used to energize the tone and therefore more resistance on the breathing muscles is needed to carry the tone high into the head cavities as well as to supply the strength necessary under added pull and stretch of the muscular action. It may then be said, as a helpful idea that these higher and larger tones of voice lie the highest above the floor of the breath supply, and that the soft and lower tones, lie the nearest to it.

Persons are usually quick to respond to imaginative thoughts and pictures, and those mentioned here will be found to be very helpful to lead to right and interesting results. All the time, though, there must be care that all conditions are practically correct.

One more vital point must be added, make this lesson on breathing complete at a point that cannot be separated from. This is the standing position and its distinct and keenly noticeable examination.

Personality Wins

THE FIRST message, or impression, go from an entertainer to an expectant audience is not the first sentence of a speaker or the first phrase of the singer, but the radiation of what the personality may contain as to strength or weakness, beauty or awkwardness. The body is always the material reflection of the spirit. A rightly poised mentality is proud of its physical home and desires to dwell only

fit for its lofty association. A weak, sagging back, bent shoulders, drooping and dragging feet do not suggest an active mentality, or a spirit of vigor, keen perception and dignity. The rib frame is the bony top or cover of the breath box. If the cover has collapsed to the last degree physically possible, much may be expected of the content of the box.

One thought-point is necessary to the standing position, and that is the contraction or expansion of the extreme rib curve or outline. When these curves are opened away from each other, the open floodgates of a clear and beautiful flowing stream, the lung cells stretch and expand, the heart is held high and firm, the whole thoracic house is open to action, a thorough breathing, and a good position.

Right Standing Position

Raised chest walls.
Lower curve of ribs opened away from each other.
Hips well back.

- 4—Positive, prideful intent and purpose.
- 5—A conscious attitude of cause and effect.
- 6—An evident understanding of the finely poised balance between the mental and physical.

Wrong Standing Position

- 1—Drooping chest, and collapsed, closed ribs.
- 2—Forward-hanging hips and shoulders.
- 3—Lack of positive intent and purpose.
- 4—An evident lack of coordination and understanding between the mental and physical.
- 5—Too much balance and weight on the heels.

A comparison of these two charts will make the right way stand out again in the mind and memory.

A singer or speaker must emanate physical fire as well as tone-emotion, culture of body and spirit as well as culture of voice, and the beauty of grace and ease in the physical as well as flexibility and color in the tone, spoken or sung.

Building the Singer's Program

By William D. Armstrong

EMENCE your program with a number which is noble in melody and sentiment, a range which will cause the best of your voice to predominate. Please audience in your first number, and, if you have done so, you may sing what you wish for you will be singing to receptive ears. When responding to applause, do not enthusiasm too far by innumerable bows; it is your voice that is wanted, not stage deportment. Do not tire your audience by too long

a program. One can become satiated with the best of things, and when satiety appears, appetite disappears. The wise singer always leaves his audience hungry for a return appearance.

Never sing publicly when physical conditions are below normal, for remember that an impression created at a first hearing is lasting, and that the singer is remembered always by the quality of a first performance.

—The Musical Leader.

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The Organ—Its Use and Abuse

By H. C. Hamilton

ONE OF OUR MOST eminent authorities has declared that no instrument offers such a field for triflers as does the organ, because on no other are so many effects to be produced by merely mechanical means. This marvelous contrivance of man's ingenuity has developed into something resembling a combination of many instruments; and, from its comprehensive nature and the ample accommodation required wherever installed, it gives an effect of permanence second only to the building itself. Organ tone, too, not being restricted in fullness and duration, further emphasizes this idea—there seems a suggestion of eternity in its voice.

Now in spite of the instrument's growth to mammoth proportions and of the multiplication of pistons, buttons and whatnots, physical force is no longer, as formerly, a necessity in its playing. Thanks to the pneumatic and the later electric action, everything is now so light that manual touch has more and more come to resemble that of the piano, even with all the couplers in use. Only the touch of a child is needed to set any combination, depress the keys and even the pedals. These latter, too, have now a more easy and elastic "come back" to the ankle; and the radiating variety has made the pedals of the extremes more accessible. Certainly the modern organ ranks easily among the triumphs of musical advancement.

Beware of Riches

BUT, WITH ALL these advantages over the days when mechanical helps were in their infancy and when real physical strength was absolutely needed, this modern ease of manipulation, along with a resplendent variety of tone color, may easily become a pitfall. There is often to be found that type of mind which, finding so much ready at hand, imagines little remains for the player to do. Too many, not serious in their aim, or who rate technic and earnest study at a discount, can waste innumerable precious hours at the console, revelling in one tone color after another, encouraging an appetite for merely sensuous tone, and ignoring the content and spirit of real music.

The organ builder has done his work and done it so well that it is quite possible to be led away by the mere indulging in color effects and to imagine this to be organ study. Nothing could be farther from the truth. The vast opportunities certainly captivate the fancy; but the gravest responsibility is assumed by the organist who sees in this illimitable treasure house of sound not a chance for running amuck but rather of weighing to the finest degree of nicety all that the builder has here dedicated to the interpreter. But anything not tempered by good judgment and skillful handling may become a nuisance, if not an actual menace. A fine sense of values must ever walk hand in hand with these increased resources of the instrument, resources for our delight and satisfaction, if

used with a feeling for varied beauty.

The Lure of Noise

MANY FAIL to exercise judgment regarding the instrument's power. It must be always remembered that organ tone does not affect the player—especially when the console is near—as it affects hearers some distance away. An organist, having drawn every stop and coupler, may blithely continue playing as long as he feels disposed, with no distress to his own ear-drums or nerves, from the unending *fortissimo*. Strong vibrations, which create tremors throughout the auditorium, he feels not at all. Consequently, if a player's judgment fails in this respect, others are bound to suffer.

Full organ, is today a thing not to be prodigally displayed in either church or concert hall. It has its place, but only at long intervals. Our large modern organs are too powerful to use in this way, either suddenly or too long. A shock is a shock, whether it be produced by an exploding shell or by an unexpected, unprepared burst of sound from a multitude of pipes under high-wind pressure. The proper place for such stupendous paeans of tone is the climax of a *crescendo*, or possibly a *fortissimo* unison or chord, where in addition to all else a high-pressure reed such as the Pedal Trombone may be added. But such extremes, if frequently indulged, advertise a want of good taste; and, like all things loud, or in any way startlingly obvious, they proclaim a lack of refinement.

Where Wisdom is Rare

REGISTRATION is an important consideration, and nowhere is more

discretion needed than where certain solo and fancy stops are concerned. Just as too much candy is not advisable, so too much tone of a saccharine quality is apt to sicken the ear. An effective *Vox Humana* certainly occupies a legitimate place on any complete organ; but, because of its undeniably sensuous tone, overemployment is all too common in the hands of the unthinking. It will be found that this stop gains in effect by a sparing use; a little too much, and we easily have a surfeit. Before the advent of the "talkies" cinema organists had the habit of featuring this and other fancy stops to a sickening extent. There is nothing that will satisfy in a good menu so well as plain and wholesome fare, though a certain proportion of other things, on account of their flavor, certainly contribute to the pleasures of the table. The 8-foot manual tone of less colorful exhibit, but which, like good bread and butter, satisfies more than the richest confection, is the real substance of the organ. It always has been; it always will be.

Again, a player's partiality for certain other needed stops sometimes becomes a nuisance. In company with the *Vox Humana*, possibly the Oboe is the one made to work most overtime. Any outstanding reed has a limit to the period it may continue with good effect. There are some delicately voiced flute stops we might hear more often—their pure and somewhat liquid tones seem almost to slake the thirst of parched ears. Also they are more apt to be in perfect pitch. A reed, in any way "out" is most distressing.

But, while sugar has to be dispensed with discretion, no less also have things of saline properties—in tone as well as in

diet. Certain articles are really useful condiments—but only in that sense. Salt is good for seasoning but not as food. In the realm of organ tone, the player has various commodities at his disposal, which may serve in their way.

We might cite the "mixture" in particular as a sort of salt shaker. Unusually alone, or in combination with a limited number of stops, still this device to intensify mechanically supplied overtones imparts brilliance to full voiced combinations—obtainable in no other way. Any flatness of sound (by which is not meant out of tune) is remedied to a marvelous degree by the addition of these cunningly ad-harmonies. They give savor to the tone similar to that where a dash of salt adds something lacking to food otherwise spid. The piquancy resulting also from all mutation stops certainly gives zest, but for such reasons moderation must not be forgotten, especially with two foot and supercouplers.

Ostentatious display of anything frankly obvious is in bad taste; and, if more organists were not so deaf to the truth, this, less would be done to irritate the hearers and possibly to contribute toward empty church pews, with probably no secure positions and more satisfying remuneration.

Preserve Ideals

IT HAS BEEN well said that an artist is not known altogether by what he does—we recognize fine taste quite much by what is not done. A little reflection on the work of any performer of musicianly attainments will bear this out. It avoids the commonplace and scorns cheap penny tricks. Organ playing, as much as any other branch of music, must be perfect in tone.

The Tremulant is an invaluable blessing if noiseless and in good hands. But perpetual tone-shaking, especially in loud effects, is irritating. For that fad we have to thank (or curse) the moving picture player. He did much (perforce he was often obliged) to propagate acceptance of the ugly. But in church and concert there have no excuse for profaning the beautiful.

To pursue the thought a little further, scarcely needs to be mentioned that continuously loud playing, a dwelling long on the extremes of pitch—the very high or very low—is a reprehensible practice and creates a strong aversion of the listener. "Truth lies in the middle of the road" is an axiom certainly applicable here. Moderation is sorely needed both in many walks of life and in no department of art is such a return more timely than in the music of the civilized world. To dwell interminably on the highest manual or lowest pedal notes, affects the nerves unpleasantly. All will recall the relief when such prolonged sounds have ceased and a return to something normal is heard.



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Let Er Go! (March), F—3... Wood
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Prelude, Op. 3, No. 2, C—5... Bachmannoff
Robin's Return, The, Ab—5... Fisher
Rondo Capriccioso, Op. 14, E—5... Mendelssohn
Rustic Dance, Eb—3... Howell
School Pictures, C—1... Hopkins
Sonata Pathetique, C—5... Beethoven
Star of Hope, Reverie, F—3... Kennedy
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of the lazy, the careless or the incompetent. One can rest the foot so nicely, and a pedal note offers such a convenience to keep things going while turning a page or changing the registration! Also such a help to improvisation!

But the pedals are used not only too continuously and indifferently, but far too often they are employed also illogically. There are many compositions, where the bass, in addition to being the harmonic foundation, forms an interesting study in itself—a real part and not merely something for all else to stand upon. But in the way some organ music is written, and more often the way much of it is performed, there seems lacking a nice sense of both taste and reason.

(Continued in next ETUDE)

My Faith Looks Up To Thee

By Mrs. W. Henry Herndon

AUTHOR:—Ray Palmer, 1808-1887, was a native of Rhode Island and a graduate of Yale. At the time he wrote this hymn he was teaching in a select school for young ladies in New York City. Although he was only twenty-two years old, his health was broken. Poverty also added to his misery.

One day while sitting alone in his room, and without the influence of outside excitement, he wrote the song, almost as it is sung today. He has said that he wrote the words with a consciousness of his own needs and without thought of writing a hymn for Christian worship. His choice of words is quite remarkable. In a few strong phrases he pictures life, death, immortality, and the reach of the human soul toward God.

Tune: *Olivet* was written by Lowell Mason, who was a native of Massachusetts. At one time he was a bank clerk in Savannah, Georgia. At the same time he taught a singing school and led a choir. He later moved to Boston, where he trained

the children of the Sunday Schools with a view of fitting them for choir work when they were grown.

One day Dr. Mason met Mr. Palmer on the street and asked him for some hymns for a new tune book which he and Dr. Hastings were about to publish. They stepped into a store and Mr. Palmer gave him a copy of the words. When Dr. Mason reached home and read them, he was so impressed and interested that he immediately wrote the tune *Olivet*, to which it is almost universally sung. Several days later the two men met again. Dr. Mason told Ray Palmer that he (Palmer) would be known to posterity as the author of *My Faith Looks Up to Thee*.

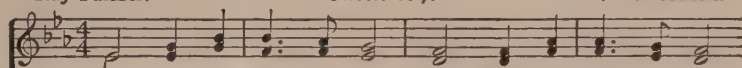
Interpretation: The hymn should be played and sung in a reverent yet not too sentimental manner. The full-time value of the whole notes must be strictly observed. This hymn was written with so little effort and so much emotion that it should be used sparingly.

My Faith Looks Up to Thee.

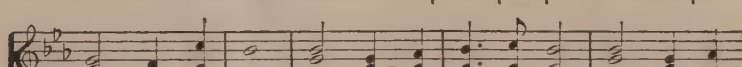
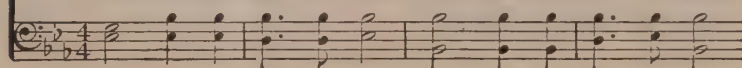
Ray Palmer.

Olivet, 6. 4.

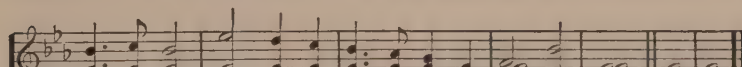
Lowell Mason.



1. My faith looks up to Thee, Thou Lamb of Cal - va - ry,
2. May Thy rich grace im - part Strength to my faint - ing heart,
3. While life's dark maze I tread, And griefs a - round me spread,
4. When ends life's tran - sient dream, When death's cold, sul - len stream



Sav - ior di - vine! Now hear me while I pray, Take all my
My zeal in - spire; As Thou hast died for me, O may my
Be Thou my guide; Bid dark - ness turn to day, Wipe sor - row's
Shall o'er me roll; Blest Sav - ior, then, in love, Fear and dis -



guilt a - way, O let me from this day Be whol - ly Thine!
love to Thee Pure, warm and changeless be, A liv - ing fire!
tears a - way, Nor let me ev - er stray From Thee a - side.
trust re - move; O bear me safe a - bove, A ran - somed soul! A - MEN.



Other hymns will be presented in similar manner in later issues of THE ETUDE.

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Answered

By Henry S. Fry, Mus. Doc.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Can you tell me where I can obtain a diagram giving instructions as to the building of a Tibia pipe?—J. W.

A. You will find some information in reference to Tibia stops in "Dictionary of Organ Stops," Wedgwood, and "Organ Stops and their Artistic Registration," Audsley.

Q. We have an organ containing the stops named on the enclosed list. What stops should be used to accompany a hymn sung by the choir? This choir, numbering thirteen, ranges from children of twelve years to grown people whose voices, with one exception, have never been trained. What stops should be used for accompaniment to a soprano solo? Sometimes when the organ is being played there is a sort of pulling and shaking sound. What would cause this? Sometimes the bass part seems to drown out the treble part. What would be the remedy for this?—M. C. N.

A. From the stops you name we presume that the instrument is a reed organ and that you can use full organ to accompany the choir. Full organ is usually available through opening both knee swells, the one on the left side putting on full organ, the one on the right opening the swells and increasing the power of the stops being used. The stops to be used for a soprano solo would depend on the passage being played, the amount of tone desired and so forth. The pulling or shaking sound may be caused by lack of sufficient wind, or by too much wind due to overblowing. The drowning out of the right hand part by the left hand part may be caused by your having heavier stops drawn for the left hand part. The left hand parts and the right hand parts have their respective stops and must be drawn in a way to secure desired balance between the two hands.

Q. About eight years ago our church purchased a new organ at an expense of four thousand dollars. It never has had a real tuning since it was installed and certainly needs this now. Some of our members favor using the piano and have circulated a rumor that organs built by the Company are not of as high quality as they should be. Can you tell us whether this company has such a reputation? I am enclosing the specification. Will you please criticize the same and give any suggestions as to the need of any additional stops?—V. R.

A. We have not had any experience with the make of organ you mention. As the firm formerly manufactured pipes for the trade, that portion of the organ may be satisfactory. We cannot pass on the mechanical reliability. We suggest your having the instrument tuned and believe it can be done for much less than the figure you name, since it is not a large instrument. We are sending you by mail the name and address of a builder whom we think can take care of your tuning at a reasonable price. The specification is fairly satisfactory for an instrument of its size. Some additions could be made, but your congregation may not wish to make the expenditure that would be necessary.

Q. I have a pupil who has finished two of the "Little Preludes and Fugues" by Bach. She has also completed at a medium rate of speed two of the Rheinberger trios. She likes to study Bach and I am writing to ask whether she should now be given some of the chorale preludes or the larger fugues. If the fugues, in what order? Which edition do you recommend for fugues and chorale preludes? Do you think that the two chorales have great value preceding the Bach Chorales?—T. B.

A. We should advise finishing the "Eight Preludes and Fugues" from which two have been used, before taking up the larger fugues or the chorale preludes. After completing the "eight" some of the less difficult chorale preludes might be used as well as fugues of the type appearing in Book II of the Higginson and Bridge edition of Bach's organ works. Chorale preludes will be found in "The Liturgical Year" (Bach's "Orgelbuchlein") edited by Albert Riemenschneider. The Dupre chorales would be valuable for increasing organ technical proficiency and as a means of familiarizing the student with the chorales.

Q. Our church has decided to use the reed organ instead of the piano and has asked me to play it. Will you explain what is meant by the stops on the enclosed list? What stops should be used for soft music? For loud? For moderate tone? Where can I secure a book to help me in learning more about the organ? Would it be possible to attach an electric motor to the reed organ?—G. P. J.

A. Not being familiar with the tone quality of your particular organ we shall try to aid you with some general information. 8 ft. stops produce normal pitch, 16 ft. stops one octave lower the normal pitch. The list of stops you send is unusual in that no stops of 4 ft. pitch (one octave higher than normal) are included. 2 ft. stops produce a tone two octaves higher than normal pitch. For soft effects you might try Dolce 8 ft. or Clarabella 8 ft., or both. For a little more volume add Pipe Diapason 8 ft. For loud effects use full organ. A chapter on "Stops and their Management" is included in Landon's "Reed Organ Method" which can be obtained from the publishers of THE ETUDE. We presume a motor can be attached to the organ.

Q. Is there a note in music known as "Briebe"—occasionally found in old organ music? What is its value?—Inquirer.

A. We do not know of any note termed "Briebe." We presume the note referred to is a "Breve" which is written



and equals four half-notes.

Q. I have a problem which doubtless troubles other unemployed organists. I was church organist and director for six years until the depression hit the last church I was serving. The salary of the organist and director was cut three times from over one hundred dollars a month to nothing. I am considering a well-accomplished organist. I have served as guest organist for church dedication and union services, church conference sessions, church mass meetings and rallies and anniversary services. How might I secure position; and do you think this profession still worth while?—J. C. W.

A. It is to be regretted if conditions such as you name are existent, but we do not feel that these apply to accomplished organists generally. It is undoubtedly true that churches have been affected financially by conditions that have existed recently and that there has been cause for discouragement among church musicians. On the other hand, many accomplished organists and choirmasters still are in service. Your letter indicates that you have had a rather good share of "opportunities" and we wonder whether a close self-analysis might not disclose some little weakness which has been overlooked and has contributed to your non-success.

Q. In our church we have a second hand electric organ, one manual, super reed. A list of its stops is enclosed. Please mention at least two or three combinations that will be effective for solo accompaniment or chorus hymn accompaniment.—V. R.

A. The specification you give does not indicate an instrument suitable for church use. However, as reed organ tones are not characteristic and do not include the variety indicated by names, you may find some stops that would give you a fair foundation tone. You do not indicate the pitch of your stops which makes it difficult to give specific directions. You might try some 8' stops, treble and bass (8' stops produce normal pitch) and a 4' stop, treble and bass, adding or subtracting stops as required for the amount of tone you need to support the singing of the hymns. Stops for solo accompaniment must be selected to suit the character of the passage being played, which can be learned on any organ only by experiment.

Q. I would appreciate your naming a list of short cantatas, comparable in difficulty to Gounod's Gallia and Mendelssohn's Hear My Prayer.—C. E.

A. You might examine the following for your purpose: "Penitence, Pardon and Peace" by Maunder; "149th Psalm" by Dvořák; "The Song of Miriam" by Schubert; "Hymne" by Votier; "God Thou art Great," Spohr; "42nd Psalm," Mendelssohn; "God's Time is Best" by Bach; "Blessing, Glory and Wisdom," Bach; "Belshazzar," Hadley; "The Deluge," Saks; "Daughter of Jairus," Stainer; "Bekah," Barnby; and "Harvest Cantata" Garrett.

Q. Will you give me the names and addresses of theaters, in Philadelphia and suburbs, who hire organists? What are the opportunities for advancement in this field? What is the approximate cost of different types of organs?—M. D.

A. Information we have secured indicates an exceedingly limited use of the organ in theaters at this time. In fact, our informant mentioned only one theatre (The Fox) in Philadelphia where to his definite knowledge the organ is in use. This would not indicate much in the way of encouragement for the future outlook of the theater organist. However, in a recent article in THE PUBLIC LEDGER entitled, "Those Lost Chords may Return," views were set forth by William Goldman, General Manager of the Warner Brothers Theaters in Philadelphia, in which he said "in spite of all this, I believe the organ will some day come back." Organ costs from about fifteen hundred dollars up.

Q. A friend is quite successful at piano tuning and repairing. He often expresses his desire to study the tuning and construction of organs. Do you know of a school teaching this branch, or can you give advice regarding the necessary steps to follow?—C. L. J.

A. We suggest communicating with The New England Conservatory of Music, Boston, Massachusetts, or that the party endeavor to make an arrangement with one of the well known organ builders to acquire knowledge through factory experience.

Q. Will you tell me where I may study organ and piano tuning?—S. J.

A. We suggest that you communicate with The Chicago Musical College, 60 East Wacker Drive, Chicago, Illinois.

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Bands and Orchestras

(Continued from Page 456)

Ex. 2 Allegro con brio



In judging at numerous contests and festivals I have observed that those conductors who set a too slow pace in an *allegro* will invariably establish a too fast tempo in a contrasting *andante*. In the overture we have just been discussing, the conductor who would play the opening *allegro* at a speed of 100 or less would be almost certain to play the succeeding *andante*—Senta's ballad—at a tempo much too fast and hurried.

Ex. 3 Andante



While a speed of $J=80$ is about correct for this contemplative passage, the uninformed conductor would play this at a speed of about 96 or 100 and in a strictly rigid tempo, thus robbing this beautiful ballad of its true character. A study of these two movements would suggest a suitable speed, without recourse to the story of the scene.

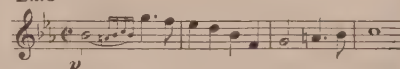
The "Rienzi" Overture is another case. The metronomic mark is M. M. 84 = J ; yet no symphony orchestra plays it at a speed of less than 116 = J . The restless energy of this *allegro* would be quite dissipated by the languid tempo indicated.

Ex. 4 Allegro energico



It is true that a speed of 84 is quite correct for the second subject, but it cannot become the main tempo of the *allegro* movement.

Ex. 5



It does not seem logical that Wagner would have indicated these erroneous tempi for the *allegros* of these two overtures, for he took occasion to complain bitterly that, while he used to conduct his *Tannhäuser* overture in twelve minutes when presenting the opera in Dresden, a few years later he found his successors taking twenty minutes for the performance of the overture.

Poor Wagner! How must his music have sounded to him as presented by some of the incapable and unfeeling conductors of his day? Since he took the trouble to incorporate a number of scathing comments into a book on conducting, conductors—yes, even time beaters—have shown more respect for his wishes and this overture is now generally given in about fourteen minutes. I have before me an arrangement of this overture on the title page of which the time is indicated as fifteen minutes. This excess of time is, of course, allotted to the final proclamation of the *Pilgrims' Chorus* in the finale. A footnote in this particular arrangement advises that, though the time is *alla breve* it might be found advisable to beat four quick beats beginning at the 309th bar—where the rapid figurations in the violins occur and shortly before the re-entry of the *Pilgrims' Chorus*. This would undoubtedly cause the theme of the chorus, in the horns and trombones, to move at a ridiculously exaggerated pace.

Since it is the *Chorus* which is of paramount importance, why should any effort be made to subordinate it to the figuration in the violins, which is nothing more than background. Many symphony conductors of today revert to the opening three-four time at the re-entry of the chorus by converting each successive three bars of the *alla breve* into a single bar of broadly moving three-one. The rapidly moving figuration of the violins serves to give the effect of movement against the sustained tone of the brass. When conducted in this manner the time consumed becomes only twelve to fourteen minutes. Because of less flexibility of technic in the clarinets, a concert band might require slightly more time than an orchestra for its performance but fourteen minutes should be ample. If a band cannot play it within that time then it should be used only for rehearsal purposes.

Making My Family Musical

(Continued from Page 452)

it did; but many comical things have happened during music training. My children and I now can talk it over and weep tears of happiness over things that have happened musically. My grown son, of twenty-three, often remarks that he wishes he had a dollar for every slap he received for missing F-sharp. The same one also tells of instances—one in particular—when he and

his brother appeared publicly in three piano duets, with mother standing against the bench, seemingly to turn the music, but in reality to crack their heads (one red and one white) together, if he by any chance looked at the older one and made him laugh. I never could bring my courage up to this situation but this once. Such an ordeal was just about the last word.

* * *

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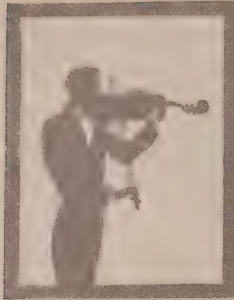
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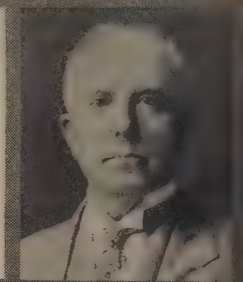
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It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



The Problems of the Beginner in Violin Teaching

By Nathan Weinberg

THE ESSENCE OF modern pedagogical thought may be expressed very simply. Teach the child not what we think he should know but rather that which the peculiar nature of childhood is most capable of learning. After hundreds of years of child torture through various so called "systems" of juvenile instruction, pedagogy learned at last that the child is only nominally intellectual, that his essential mechanisms are physical, motor and imaginative. Hence in our kindergartens and modern schools the greatest emphasis is placed on handwork, play and imaginative literature.

Piano pedagogy, taking advantage of these forward movements, has made much progress in recent years, and in the works of John M. Williams and others we see decided evidence thereof. In violin pedagogy, on the other hand, there seems to be very little of this modernization.

The basic difficulty in teaching the child music is due chiefly to the extensive theoretical paraphernalia of the art. The actual handling of an instrument is very natural to most children and they are also as a rule musical. The technical difficulty of elementary instrumental work is certainly not greater than that involved in many of the intricate constructive games of children. And the average child has a fairly good ear and rhythmic sense. The great stumbling block is notation. Notation is the factor which prevents the child from using freely his native mechanical, aural and rhythmic endowment. Knowing nothing of the higher mathematics of notational time relationships, he would play *Yankee Doodle* in almost perfect time. Knowing nothing of whole and half tones, flats or sharps, he would, given the average ear, recreate the fine strut of that air with few errors in pitch—he would, were it not for that elaborate system of metaphysics which we call notation, so alien to his natural processes.

Let us, then, consider a procedure for elementary child instruction which eliminates much of this early torture.

The Play Approach

THE CHILD HAS just gotten a violin and wants to play it, or perhaps *play with it*. The play impulse of the child is of great value to the music teacher. He has that advantage over the teacher of arithmetic or spelling. To leave the violin on a chair and to open a book in which is presented a mass of textual knowledge is a pedagogical crime against a child's inmost nature. No book should enter the studio for at least the first month.

Starting with the simplest possible instruction as to the holding of violin and bow, and without placing too much stress on these matters, we proceed to the first bow work on open strings. Almost every method starts with whole bow strokes, a decided error, which any teacher should be able to see. Ševčík was the first to recognize this, and he starts with short strokes at the middle, then at the tip, followed by

half-bow strokes from middle to tip. When the arm has adjusted itself to the position at that part of the bow, short strokes at the frog are practiced, followed by half-bow strokes from frog to middle, and lastly whole-bow strokes. This is the first lesson. No notes, no names to remember, no talk on the nature of music, and so forth.

At the following lesson if the bow is drawn fairly straight and the tone is not too impure we are ready to proceed to fingering. *Fairly straight. Not too impure.* I do not believe in the doctrine of each step "perfect" before the next step. It sounds beautiful but it does not work. There is no perfection, and our quest for it is long and arduous. We can never even approach perfection in a problem when we are learning it, but we get the important points somehow, and as the years go by we file a little here and polish a little there until we reach that limit which every one of us has.

Another Step

THERE ARE TWO devices which are used in teaching fingering. Hofmann teaches string by string, and most of the others finger by finger. Both procedures are bad; the former for the bow and the latter for the fingers and ear. Children in school are no longer taught the alphabet, but words and phrases, and we should proceed similarly. The tonal unit which is the basis of our music and musical hearing is the tetrachord. And with the tetrachord we begin.

Assuming that most violin teachers have advanced at least to the stage where Ševčík reached forty years ago in his semi-tone system, it does not seem necessary to point out the fallacy of beginning in the key of C major with its diverse finger placement on the different strings. The tetrachord most natural to the ear and fingers (the third finger clings naturally to the second) is the major tetrachord starting on the open strings. So we start with the tones A, B, C-sharp, D on the A string, and D, E, F-sharp, G on the D string. The fourth finger is brought in later. Remember, we are not concerned with the development of hand position or strength; they can wait. We want to let the child play as quickly as possible a tune which he knows and can enjoy so as not to allow the first flame of enthusiasm to cool on theory and gymnastics. We have, then, a D major scale, a do-re-mi-fa-sol-la-ti-do which is natural to the child's ear and fingers. We do not teach the child the names of these notes, but write for him a few simple exercises, such as:

0, 1, 2, 3—0, 2, 1, 3—0, 3, 2, 1, and so on, to be practiced on the A and D strings. The practice on the D string prepares the pupil for playing later on the G, and if E string preparation is necessary, it being the easiest, the A takes care of it. His right arm acquires a placement at the center of the violin, so to speak, from which he works outward.

These simple exercises are followed by the connection of both strings. For example:

D	A	A	D
—	—	—	—
0	0	3	3
1	1	2	2
2	2	1	1
3	3	0	0

D	A	D	A	A	D
—	—	—	—	—	—
0		0		3	
2		2		1	
	0		1		2
	3		3		0
	3		2		1
	0		0		3
2		3		0	
0			1		2
			0		3
			2		1
			1		2
			3		0

All of these exercises should be played with short strokes at the lower and upper parts of the bow, *not the middle*.

Tunes to the Front

AT THE THIRD lesson (if possible, even at the second) the first attempt at a tune should be made. Within the compass of our D major scale we can play a great number of folk songs and other tunes. We can start with *Old Folks at Home*. The teacher should write it out just the same as the exercises given above. Rhythm should not be mentioned except for a general remark as to long and short notes. *Not whole, half or quarter.* It should be left chiefly to the child's spontaneous aural, motor capacity. Most likely

he will not play it well. It may be hardly recognizable. *But it will sustain his interest.* And his work for the first months should consist almost entirely of such songs, preferably those which he sung at school or knows by hearing.

After he has played a number of tunes they may be transposed to the G and strings, and later to the A and E, a simple matter which children usually enjoy.

The various placement of the finger should be approached not with the thrill of information that we have in music twenty-four keys which represent a synthesis of the church modes, but simply by introducing new songs which require an alteration of a finger; *My Country 'Tis of Thee*, for instance, which uses our original placement on the D string, and a lowered second finger on the A.

Gradually, very gradually, notation may be introduced. By doing so we follow a natural process. After the child has played music well or badly, we may introduce to the written symbols of that which has already done. The theoretical work, such as names of chords, transposition, and so forth, presented in some otherwise highly intelligent modern piano methods, may consider injudicious, and not in accordance with the natural learning mechanism of the child.

As notation is introduced the teacher should select from such technical works Ševčík "Opus 6, Part 1," and "Opus Part 1" such material as he feels is dispensable, and mold it to the needs of individual child.

If the teacher has not stifled that original spark which lives in every child, but nurtured it with that food for which he is most hungry, then the path to our glorious art has been opened to another fortunate one.

Violin Practice

By Lawrence Mettersheimer

WITHOUT the discipline of regular practice it is impossible to develop and maintain skill in violin playing. To benefit from regular practice it is necessary that certain principles be observed. Seemingly endless repetition has no valuable effects. The will is then so fatigued that even the basic principles of technique are no longer given attention. The imagination freed from restraint goes where it will, which is usually far away from the etude or scale undergoing this mechanical repetition.

The technic will not produce an impression of perfection unless the execution seems easy. Ease of execution depends first of all on a correct position. The thumb of the left hand should be held low; the tip may be permitted to project slightly above the fingerboard. Without this low

position of the thumb certain passages cannot be played in an easy manner. To demonstrate the correctness of this thumb position, play the last eight measures of the solo part of the first movement of Vieuxtemps' "Concerto No. 2 in sharp minor" with the violin resting in the crotch between the thumb and hand, and then with a relatively low position of the thumb.

Frequently the pupil is directed to hold the bow firmly. The effort to hold the bow firmly results only in his holding with stiff fingers and this makes a wrist movement impossible. It is obvious that when the hand is moved from the wrist, the bow will swing from side to side unless the fingers are held loosely enough to permit the necessary compensatory movement so that the

of the bow will be in a straight line. Holding the bow with loose fingers will produce a big tone. With practice, the fingers of the right hand will be able to hold a greater relaxed weight; the finger pressure will then automatically increase the weight.

Another advantage derived from practicing holding the bow with relaxed fingers is the ease with which certain bowings may be mastered. In fact a great deal of the difficulty in executing *saltato* or *ricochet* bowing may be overcome if the pupil will concentrate on holding the bow very loosely. If this principle is actually observed it will not be necessary to move any of the fingers off the stick to use the bow's elasticity of rebound. The fingers of the right hand should never be pulled apart, but should remain close together, the little finger on top of the

index. Many students no longer in the first class have difficulty in making bow strokes. By giving careful attention to bowing practice, a fine accuracy of bow control can be developed. This practice the bow movement should

be confined, as nearly as possible, to a spot on each string half way between the bridge and fingerboard. Then, the problem of drawing a perfectly straight bow stroke will be simplified if the student will keep the stroke at the point of first contact. This should be given regular attention for several months until it has become an unconscious part of the technique. During this time, the student must avoid making the *crescendo* and *diminuendo* by causing the bow to move nearer the bridge for the *crescendo* and farther away from the bridge for the *diminuendo*.

It is well for the violinist to realize that the strings of the violin are not parallel. When the bow is at right angles to one string it cannot be at right angles to the others. The trained violinist's feeling for tone, however, makes these necessary, fine adjustments of the bow arm an unconscious process. The fact that the strings are not parallel adds to the difficulty of playing double-stops smoothly. The student should not use a bridge cut so that the strings are far apart, as this increases the relative divergence of the strings from the parallel.

Let the Violin Sing and Help Sing

By Gordon McCorkle

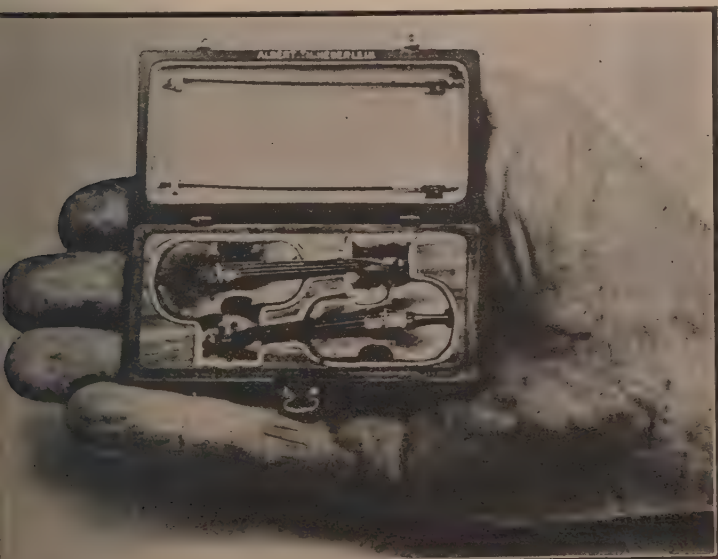
It is very necessary for the young violinist to develop as early as possible that outstanding quality which is one of the features of a good tone; because there is so much in common between the violin tone and the voice he should seize every opportunity to play with soloists or ensembles. There are many fine songs that have a violin obbligato part and the violinist should associate with a good singer and practice these pieces. The results will be extremely beneficial not only to the violinist but to the vocalist as well. It probably will be a delightful surprise for each one to find that the tone of the violin blends with and supports the voice. This, of course, will come with continued playing and singing together.

A violinist could gain much beneficial experience also in a Sunday school orchestra by playing for the singing. This would be splendid practice for developing a "big" tone and it would furnish opportunity also for sight reading, especially if he were asked to play the alto part of the hymns.

The writer knows of a violinist who has done perhaps an unusual amount of playing for various singing groups and who derives great pleasure and practical benefit from alternately playing the alto and tenor parts of the hymns for the Sunday school singing. In addition to the tonal development involved, this procedure gives (in the case of the latter) splendid practice in reading the bass clef—something not every young violinist can do!

Playing an obbligato part for the church choir is also excellent practice. There are a number of anthems in which the violin part adds much to the rendition, and in playing them the violinist has a wonderful opportunity to make his violin "sing."

Take advantage of every chance to make music with others. It is a valuable asset to be able to "fit in" wherever one is placed and the ability to accompany a singer intelligently and to play a sympathetic obbligato is something not every violinist can do.



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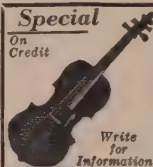
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VOICE QUESTIONS

Answered

By Frederick W. Wodell

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Classifying the Male Voice.

Q. I was considerably interested in reading "The Tenor's High Notes," in the October ETUDE, as it treated a problem somewhat similar of my own. In my case Middle C seems to be the stumbling block. I have little difficulty in merging the lower registers. From B natural up is where the trouble begins. At first I took these tones too open, and my teacher's instructions were to "cover" them. Now my advice is almost the opposite. To strike the happy medium, particularly on certain syllables, at this certain pitch, is the problem. In the first place, what am I? My voice was originally placed as a pure baritone. From these decisions I am disposed to appeal, as I sing with much greater ease selections for bass than for baritone voice, seldom finding it necessary to transpose a note. My speaking voice is of medium timbre and appreciably lower than that of the average baritone, though it lacks the heavy deep quality of a genuine basso profundo. I sing with greatest ease, and like to sing best, the tones represented by the lines and spaces of the bass clef, say from G up to B-flat. My present extreme range might be considered as from F below the bass clef to E natural above it, though there is the possibility of some extension under proper training.

1.—In the light of this description, should I be rated baritone, bass-baritone, baritone-bass, or bass?

2.—To what age should a man continue to sing acceptably, assuming that voice and general health have received and continue to receive proper attention?—E. W. P.

A. It is best to hear a voice when forming a judgment as to its "classification." We will however, go so far as to say that upon your presentation of the facts you might well call yourself a baritone. As you know, there are many types of the "baritone" voice, some approaching the bass in body and color, and others the tenor, and yet others occupying a middle ground. The singer's most important job is to learn to sing with good tone quality, expressive color, and satisfactory diction, upon each note he uses. A baritone may be able to do a "high A-flat" upon a climax in a solo, yet be unable to sing with comfort and good tone a tenor part in a mixed quartet in which no pitch higher than F sharp is used, but where there are many repetitions of the upper D-sharp, E, F and F-sharp. Another baritone may be able to reach the "low G" in a solo, make it more or less satisfactorily, but fail to give sufficient support on the lower part in a quartet for mixed voices in which many low B-flats and A-flats have to be sung. We would recommend the re-reading of the advice given to R. B. S. in this Department in THE ETUDE for October, 1934. Note especially the last sentence of paragraph four, and act upon it. Nature fixes limits as to compass, high and low, beyond which no amount of training can extend the range. As to your second question, we cannot say to what age you should be able to sing acceptably, under the conditions you name. We do know of professional men singers, tenor and bass, who have done good work up to sixty years of age. Edward Lloyd, famous English tenor of the last generation, gave a thrilling rendition of the tenor's part in Handel's "Messiah," at sixty-five, and tossed off a high A at the climax of *Thou shalt break them like a potter's vessel* which rang through an immense orchestra like a silver-throated bell.

Staccato Problems.

Q. Please tell me the proper procedure for the execution of staccato notes in singing. Are they executed by means of the glottis, or the diaphragm alone, independent of glottic action?—A. K.

A. The staccato involves the starting and stopping of the sound upon each note. The "attack" of a tone may be accomplished in either of three ways: (1) With an incomplete adduction of the vocal cords, resulting in a "breathy," unsatisfactory tone; (2) by a complete closure of the glottis, momentary compression of the air beneath the cords, and then willing to hear the tone previously determined upon; this usually results in the emission of a clear, sharply defined, and more or less metallic sound, the action being generally described as the "stroke" of the glottis; (3) by a complete closure of the glottis, not before, but at the instant of willing the onset of the breath and the sounding of the tone. In this case, if there be no interference through consequent stiffening of any part of the vocal apparatus, the usual result is a tone without breathiness or undue harshness. The diaphragm is at work in all these types of "attack." There can be no "tone" without glottic action. For staccato singing, in most cases it is helpful to start each note with an extremely slight H (aspirate), one that can scarcely be felt, and certainly not heard; this to avoid the danger of setting up an inflamed condition of the throat by the use of the harsh "glottic stroke" or "dry" staccato production. When the slight aspiration referred to is skillfully done, there will be a slight throb, or quiver, in the region of the pit of the stomach, indicating diaphragmatic action. This is to be considered as automatic; not as something that is consciously done by the singer, but as something that occurs when the singing is upon a right basis.

The Occasional Song.

Q. I was asked to sing on an Armistice program, but had trouble in finding an appropriate song, as a number on the Universal Peace was requested. The could do was to find a poem that fitted the occasion (Widmung) by Franz. Was that missible?—B. M. E.

A. You had a good song in that selection. It is to be hoped that the song was a worthy one. At a recent Armistice service in a church, a low bass sang a song by Hadley, largely in chant form, of Lincoln's "Gettysburg Address." It was not an thing to sing, but the vocalist sang with tone, earnestness, and intelligence, and aged to express the message of the words as to impress many listeners. It would that a song such as the setting of "Upon the Midnight Clear," by A. W. Lam might be appropriate for such an occasion. It is generally understood that the music song, in its melodic outline, accentuating emphases, harmonic color, climax points type of accompaniment, issues from thought and feeling stimulated in the poser by a particular verbal text. It is so likely that any other prose or poetry will be as well suited to the music. This underlies the difficulty found in securing adequate translations into English of foreign language song texts.

Voice Strain.

Q. I would be glad to have you answer the following questions:

1.—How can I get rid of a strain of the voice in my jaw when singing. There is a luteless no tenseness whatever in the muscles, or anywhere, except in the jaw.

2.—Would playing the saxophone or a instrument injure my voice? Often practicing for a while on the saxophone notice a slight hoarseness.

3.—I am over eighteen years of age. long should I practice every day? Is there any definite time limit?

4.—In the last few months I have developed a much richer and fuller voice, and also a more volume than before; but, as my becomes more full, my vibrato becomes especially on the high tones. My range from D-sharp to "high C." From D-sharp the F above Middle C (actual pitch), the nance sounds suited to the tones; but at this point the resonance seems to be too for the high. It seems to be easier to a fast vibrato when singing softly. Can explain this point?

5.—High C is very easily reached, and can sustain notes with some quality and nance up to E above High C. Is it dangerous to try to develop these tones? I know they are not falsetto because the quality unmistakable, as several experts have verified the fact.—K. M. M.

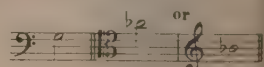
A. 1.—Experience teaches that "tension" in the jaw during singing is always accompanied by more or less tenseness in the tongue, the tongue, jaw and larynx work together for good or ill. To rid yourself of tenseness mentioned, first get genuine control of the outgoing singing breath, that is, acquire the ability to send out the breath very steadily, while singing, compelling tone to speak fully, not necessarily in with the greatest possible economy of pressure. As you become more skilled in you will be able to "let go" at the jaw and more.

2.—Not necessarily. Consult a good teacher of the saxophone.

3.—Better under-practice than over-practice. Try practice periods of ten minutes each, several times daily, with rest periods of at least five minutes between. You read over your music at the piano, or silently when not singing. Watch the tone quality and the presence or absence of "throat effort," when practicing. Stop at the appearance of unusually bad tone; try again more intelligently; and, if the tone does improve, take a rest.

4.—It would be necessary to hear you in order to be able to deal intelligently in these questions. Dr. Carl Seashore, and Douglas Stanley, vocal teacher, have recently published books in which the "vibrato" is discussed. The publishers of THE ETUDE can procure the volumes for you.

5.—The true "head voice" can be developed somewhat, and joined smoothly with the "chest" range. Falsetto cannot. We do not know which type of tone production you are using on your very high notes. Why are you about extremely high pitches? The effective working range for the professional tenor is ordinarily less than two octaves, say from the low G to high B-flat.



Very seldom is a "High C" called for, and often a "High B-flat." We would recommend that you simplify your thinking about voice production. Manuel Garcia, a world-renowned teacher of singing, in his old age once wrote to a professional friend of ours: "In the last years I seem to have reduced my reach to this—Control the breath, render the tongue supple, and—sing."

QUESTION AND ANSWER DEPARTMENT

Conducted by

Karl W. Gehrkens

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

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Playing Piano After Twenty.

I am twenty-four years of age and have played piano for about two years. By applying myself diligently to my piano studies, could I be a better than average pianist in five more years? Do you know of any known pianist who took up the piano as an instrument after twenty years?

It depends on your inborn ability. If you are called a good ear, together with a good ear to express rhythm; if your fingers are rapid, your hands are strong, playing; if you have a good taste concerning tone and if you possess at least fair more than average general intelligence, then there is no reason why you should not learn to play the piano with ease and ability. Of course you must practice from three to five hours a day and naturally I am assuming that you work under the guidance of a good teacher.

In the 13th measure of Chopin's Prelude, No. 21, I have come across this "f. S. P." it occurs in the 17th, and 29th measure from the end of his Waltz, Op. 42. What does it mean?—H.

Probably this is a notation used by some other to indicate that the sustaining pedal be employed. I notice that this pedal can be used to good advantage in each of the measures you mention. By depressing the sustaining pedal you can keep the fundamental sounding and are still free to use the other pedal at will.

Accent Marks, and Staccato.

1. Please write out the trills from Chopin's Barcarolle: Measures 17, 19, 20, 23, and the 11th from end of piece. I want to ask some questions about the first and third measures of Mozart's Sonata in minor.

Does the mark (Λ) in the first measure of Chopin's Barcarolle mean marked forte? Since this measure is marked forte could be accented anyway. Does it mean a natural accent?

In the first measure we have staccatissimo instead of plain staccato (round dot) measure three. As the tempo of this piece is fast, how can so fine a distinction be made?

Will you please explain the meaning of "f. S. P."—L. J.

1. These trills are all in 32nd notes, as follows:

M. 17

M. 19

M. 20

M. 23 and 24

M. 26

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

M. 1 from end

2. Many composers, when they want a stronger accent, use the vertical Λ but you will notice as in this case, that they are very inconsistent about the use of such marks. (The first measure of the coda is an example.)

3. You are correct in your third question. I have always contended that the staccatissimo dash, in piano compositions, has little or no excuse for existing. The playing of it is usually an illusion. You are also right in thinking that this piece is overmarked.

4. A leggiero run is one that is played lightly—light finger movements, not too legato, and with little weight. Try to imagine an artist playing Mozart and you no doubt will understand what I mean.

A Measure of Chopin.

Q. How do you play the first measure of Chopin's Waltz, Op. 70, No. 17?—C. H.

A. This measure is played as follows:



Grace Notes.

Q. 1.—The manner of playing grace notes puzzles me. Sometimes I read that they are played on the accent and sometimes that they are forced in before the accent. I will be very pleased if you will recommend a book on this subject.

2.—How do you play this measure from Chopin's Raindrop Prelude?—N. W. A.

Ex. 1



A. 1.—For the answer to this question about grace notes I refer you to the January (1935) ETUDE. See page 19, Department, "Teachers' Round Table."

2.—This measure is played as follows:

Ex. 2



Sundry.

Q. 1.—Is MacDowell's "Sonata Eroica" a standard sonata?

2.—Does the sharpening or flattening of one note affect the same note an octave lower? For instance, if A is flattened at the first of a measure and you play A later, in the same measure, an octave higher, is it flattened if not so designated, or does it remain a natural?

3.—What is the correct way to play the ninth and tenth measures of Chopin's Nocturne, Op. 15, No. 2?

4.—What is the correct way to play the fourth measure from the end of Gershwin's "Rhapsody in Blue"?—J. H.

A. 1.—Yes.

2.—If the lower A is flattened it should be so designated. An accidental is effective only on the degree of the staff upon which it is placed.

3.—This is a peculiar way of writing this rolled chord, for that is all it is—an arpeggiated chord rolled with deliberation. Count one and two and.

Ex. 1



4.—This trill is played in 32nd notes. For convenience in writing I have used B-double-flat instead of A natural as Gershwin has it.



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Philadelphia, Pa.

Music Extension Study Course

(Continued from Page 479)

his song way down in the bass in the key of D minor. After the pause at measure eight, he continues his song in the relative major key against a broken chord accompaniment on the tonic triad and dominant seventh. Because of the melody and rhythmic patterns this little composition lends itself well to rote use.

SURF RIDING

By ROSE COPELAND

The teaching interest of this piece as Rose Copeland points out lies in its use of the chromatic scale. A short preparatory exercise is given and the suggestion is made that it be practiced with both hands since the chromatic scale appears only in the right hand in the piece. Most youngsters rather like to play chromatic scales and this little composition should prove usable and popular.

Thirsty

A wealthy manufacturer gave a dinner to a number of his business friends. His wife was an accomplished musician and at the request of the guests played while the company was awaiting the announcement of dinner.

As she rose from the piano her husband asked of one of the guests, "Would you like a sonata before dinner?"

"I don't mind if I do," came the ani-

BLUE DAISIES

By MANA ZUCCA

This short number by Mana Zucca is fine practice in chord playing as well as melody playing. The time is *alla breve* which indicates two counts to each measure, one count to each half note. The triplet figures should be practiced so they can be figured with ease and make sparkle.

A BIT O' BLARNEY

By GUSTAV KLEMM

A *Bit O' Blarney* opens rather slowly in song form and sings its rather wistful melody to the pause at measure 16. Thereafter tempo quickens considerably and the piece becomes a real Irish dance. In the final section a good singing tone is the prerequisite. In the second clearly articulated finger action and good "tight" rhythm.

Musical Pepper Box

mated reply; "I had two on my way but I think I could stand another."

* * *

Tonsorial

Later he gave a much appreciated interpretation of the *Ave Maria*, and his dapper stropping being very clean.—*Berkshire (England) Paper*.

We should like to hear him in son from "Il Barbiere."—*Punch*.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

PLATON BROUNOFF

Here is a composer with an unusual history. Although he is known by name to many piano teachers and piano students only through some of his lighter compositions, he produced during his lifetime masterpieces in cantatas, oratorios, operas, and symphonic works. A review of his life's activities indicates that he possessed courage, the ability to work hard, and an altruistic spirit. He himself said that before leaving St. Petersburg for America, Rubinstein and Rimsky-Korsakow, both of whom had been his teachers, wished him luck in the new world, and that Rimsky-Korsakow frankly told him he admired his courage to invade a strange land without money, without friends, but with high ideals. Brounoff did have a struggle after coming to America in 1891. He could look for no hope from the home folks in Russia because his parents had lost practically all their belongings in the massacres which had taken place in Elizabethgrad, where they lived, and where the composer-to-be was born May 10, 1863. After arriving in America, Platon Brounoff made use of his excellent baritone voice to help earn a living and for a time sang with a comic opera



company on tour. He then settled in New Haven, Connecticut, for a season, where there had the opportunity of being the first teacher of Herbert Wilcox, the great American basso. The next year he went to New York to begin to gain recognition for his composing efforts, his cantata, *Ave Maria*, being performed there in 1894. In 1894 Seidl used his compositions in one of the concerts of his orchestra at the Metropolitan Opera House. In New York Brounoff did a good work on the East Side, organizing social societies, and he did not hesitate to instruct to ambitious and talented pupils who were without funds. He gave numerous lectures on Russian music for the New York Board of Education, and in the same busy life both in New York and throughout the United States he appeared as concert singer, pianist, teacher and lecturer. He was instructor of operatic classes at the Institute Musical Art, New York. This Russian-Jewish American musical genius died July 11, 1929. Some of his lighter works in which teachers and students have manifested a great interest are listed below.

Compositions of Platon Brounoff

PIANO SOLOS							
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13416	Arabian Dance	4	\$0.30	13366	Menuet Rose	3	\$0.25
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15979	Caroussel	2	.40	14156	Northern Legend	4	.40
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13424	March of the School Boys	3	.25	8374	Winter Story	2	.25
				13302	With Spanish Grace	3	.25

World of Music

(Continued from Page 443)

THE VOICES OF THE CHILD—An oratorio with its text and music by Evangeline Lehman, was performed on April 26th and 27th at the Exposition Audiotone at the Exposition Center in London. The oratorio was performed by a group of one thousand children, with the composer as soloist and Maurice Dumesnil conducting. It was presented at the Baptist Temple on Broadway, New York, on April 27th, by the Choral Society of London under the baton of Dr. Henry Wood.

WILLIAM WATSON DOUGLAS has been named as the new director of the American Guild of Musical Artists. He has been in the field of music for many years and has been a member of the Guild since its inception.

WILLIAM FORTWHEELER has been named as the new director of the American Guild of Musical Artists. He has been in the field of music for many years and has been a member of the Guild since its inception.

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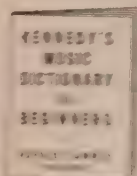
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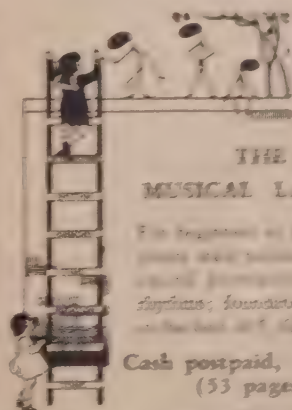
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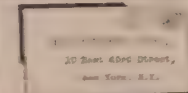
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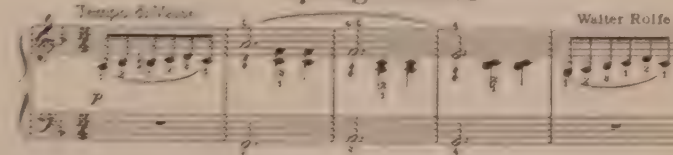
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers—August 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

EDUCATIONAL VOCAL TECHNIQUE—SHAW AND LINDSAY—TWO BOOKS, EACH.....	.40
FUNDAMENTAL TECHNICAL STUDIES—VIOLIN—DOAN.....	.15
GROWN-UP BEGINNER'S BOOK—FOR THE PIANO.....	.40
LITTLE CLASSICS—ORCHESTRA—PARTS, EACH....	.15
PIANO ACCOMPANIMENT35
ROB ROY PEERY'S THIRD POSITION VIOLIN BOOK—CLASS OR PRIVATE INSTRUCTION.....	.30
THE SECOND PERIOD AT THE PIANO BY HOPE KAMMERER.....	.35

"The Saddest Words . . ."



Without taking time to trace the source, or to get the wording exactly, we think of the statement, "The saddest words of tongue or pen are these—it might have been."

THE ETUDE every month through its historical series page is presenting a present opportunity to build

up a fine reference collection of portraits and biographical data on the world's best known musicians of all time. There is hardly any field of musical endeavor that it does not serve to some extent. Music teachers, club workers, and other program builders will find invaluable the birth and death dates which historically place all the more prominent composers of the last four centuries. The information as to their birth places, where they were active or are active, and all available death dates give useful details where national or geographical groupings of composers are desired either for study or for program purposes.

Choirmasters, organists, or pastors who like to make their church calendars interesting will find this page of big help in giving a line or two of biographical data about the composers of anthems, organ numbers, solos, or hymns used in church services. Besides composers, this series which is being presented on a schedule of 44 portraits and 14 "thumbnail" biographies each month, includes renowned singers, instrumentalists, conductors, and others worthy of mention in such a gallery.

Any who have delayed getting THE ETUDE regularly each month in order to be sure of a file of *The Etude Historical Portrait Series* ought not to neglect this opportunity any more or perhaps some day in the future there may be the sad thought that this valuable collection of portraits and biographies "might have been" possessed if action had been taken while the series was a current feature with THE ETUDE. There never has been any undertaking like it in musical journalism or literary effort, and while the total cost to the publishers is enormous, music lovers may come into the possession of it merely by being regular subscribers to THE ETUDE.

Two dollars will pay for a subscription that will bring you THE ETUDE for the next twelve months, and copies of pages which already have appeared will be cheerfully supplied at 5 cents each. The series started in February 1932 and the page in this issue, August 1935, is the 43rd page of the series.

THE HOUSE OF "NEVER"

• "Por la calle de Despues se acabe á la casa de Nunca" sings Cervantes in "Don Quixote"—"By the street of By and By one comes to the house of Never". A fine way the romantic mind has of putting procrastination into poetic language. Some musicians have, perhaps unjustly, been accused of pushing things off in unforgivable fashion. Procrastination is one of the greatest barriers to success. "I'll get around to it some day"—"I'll get out that business circular next week"—"Give me time and I will start practising"—"My subscription is due. I'll send it next week"—"When I get time I'm going to read a lot of books"—"I'll order my music for the fall pretty soon, but don't bother me now." All these are the excuses one hears along the street of "By and By" that leads to the house of "Never".

Sometimes it takes a real disaster like the late depression to wake musicians up to the necessity for immediate action. Why postpone success? The clock is not going to stop. The calendar is going on. What you do today is far more important than what you put off for tomorrow. Have patience but build your life now to prepare yourself for greater things to come. One of the reasons why people are not successful, is that they have never gotten themselves ready for success when the great moment comes.

For instance, take a pencil and paper and make a check list of the things affecting your work next fall, and start to act upon this list at once, until you have done what you know you should not put off. Possibly this will help you

Write letters to pupils, arranging for lessons.

Send stimulating material, circulars, etc., to pupils.

Attend to all necessary repairs and replacements in your studio.

Order music for fall studio supplies, so that pupils may not be disappointed or kept waiting.

Plan next year's student recitals.

Write newspaper announcements or advertisements.

Interview important local people, who may be helpful in expanding your class.



Fundamental Technical Studies On a Scientific Basis

For the Young Violinist

By D. C. Doonis, Op. 23

That teacher of violin who endeavors to keep informed regarding the most modern principles of violin pedagogy will do well to secure a reference copy of this new work at our special advance of publication cash price of 15 cents a copy, postpaid. This offer will be withdrawn at an early date and our subscribers are aware that this low price will not be continued after the book is published.

The author of this book is well-known European musical circles and his recent master classes in New York and California have brought him to the fore in this country. He was for many years professor of violin at the State Conservatory in Salonica, Greece, during which time he developed his original ideas concerning violin study.

Fundamental Technical Studies is written for those teachers who want to impart to their pupils the elementary technical principles of violin playing in a more scientific and rational way. By its manner of presentation it enables the young student to lay a solid foundation in order to meet successfully the demands of modern violin music. Exercises are given for cultivating the feeling balance between the fingers and for promoting their independence through lateral movement. Special attention is laid on developing smoothness of action and evenness of tone in crossing strings with the bow.

This work is not a method for the beginner but may be used as supplementary study material early in the first year of violin study.

Little Classics Folio for Orchestra

What better assurance of sound musical appreciation can be had than that the immortal melodies of the classic composers become familiar to young orchestra players of today? To this end, we have prepared a new, easy-to-play orchestra collection of miniature classics from the masters.

The compiler of this collection, however, has endeavored to avoid those well-known melodies which are already available in existing collections, and the publishers feel safe in saying that none of the contents of the book has appeared before in an arrangement of such an easy grade.

All of the master composers are represented, with works which adequately reveal the characteristic style of the composer in question. Schubert is represented by a *First Waltz* and *Cradle Song*; Schumann by *Chorale in G* and *Soldiers' March*. Bach contributes a *Minuet*; Beethoven an *Andante from Trio No. 7*; Haydn, the *Romance* from a symphony; Mendelssohn, a *Reverie* from his *Children's Pieces*; Handel, a *Gavotte in B flat*; and Mozart, the lovely *Blushing Roses*. Fifteen numbers make up the generous contents of this collection.

The instrumentation is complete for the modern school orchestra. Four Violin parts (1st Violin, Obbligato A, Obbligato B, and 2nd Violin) are entirely within the first position, and the Solo Violin provides a more advanced part for players who have mastered the third position. A part for Tenor Banjo, with chord symbols for the use of other fretted instruments, is included to supplement that section of the orchestra which supplies the rhythm.

Until this advance of publication offer is withdrawn, parts may be ordered at the special price of 15 cents each, except the piano accompaniment which is 35 cents, postpaid.

Rob Roy Peery's Third Position Violin Book

For Class or Private Instruction

By the time the violin student has thoroughly mastered the first position and is ready for the third, he usually finds himself face to face with a succession of serious technical study material, all of it excellent for progressively leading the student to further achievement, but most of it "as dry as dust."

The author of this book realizes this, and so do the many teachers who have used his *First Position Book*, and afterwards have implored him to make a "follow-up" book that would employ the same pleasant methods of imparting the requisite knowledge to students beginning the third position.

The book we are now preparing for publication does this, and not only does it "ease the way" but it covers all essential necessary technical features in a series of carefully progressive studies and pieces—taking up successively, *notes in the third position, studies in this position, shifting on the open strings, shifting exercises from 1st finger to*

1st finger, 2nd to 2nd, etc., and finally, selected studies from the best writers of violin literature.

In order to give every teacher an opportunity to become acquainted with this new and interesting work, we are accepting advance of publication orders for single copies at the special price of 30 cents, postpaid.

A Three Months Introductory Summer Offer on THE ETUDE

Until August 31, 1935, we shall accept for the three summer numbers, June, July and August, 35 cents in currency or stamps. The amount paid for this introductory subscription will be cheerfully credited as part payment on the regular subscription price if the music lover wishes to continue as a permanent subscriber and the subscription will be extended for a full year. Here's a musical bargain which cannot be duplicated—15 ETUDES all for only \$2.00. This offer applies only to those music lovers not on our subscription list.

Educational Vocal Technique In Song and Speech

By W. Warren Shaw
Collaboration with George L. Lindsay
Two Volumes

The plan of study used in this unique work, which is written especially for choral organizations and vocal classes in schools, consists of the division of the two volumes into Units, each of which is based on a definite vocal problem. The Unit contains explanatory text, an exercise, and an art song drawn from the literature of vocal master-

For example, Unit 6 of Volume I is devoted to Sustaining Tone. After a brief discussion of the subject, an educational song illustrating the sustained tone. The first of this song is: "Sing a tone, hold it; let

Following this are exercises consisting of short phrases from notable operatic recitatives, with suggestions how to sing them and brief information as to their source. These include *The Song* by Cornelius, *Death and the Maiden* by Schubert, and recitatives from *Rigoletto* and *Aida*, and Gounod's *Faust*. Then follows the art song, in this case is *Coro Religioso* from Verdi's opera *Faust*. Each Unit closes with examination in the form of questions and answers.

In addition to the twenty-five Units which make up the two volumes of this work, there are articles devoted to functional breathing, articulation of voices, formulas for general technique, theory of voice, natural law of voice production, a suggested method of solos for high and low voices, and exercises in the development of fill and arpeggio. The work is in two volumes, single copies of two volumes may be ordered at 40 cents postpaid.



Up-Beginner's Book For the Piano

In a short time this book will be ready for delivery to advance subscribers and will probably be the last month during which it may be ordered at the special advance publication price.

For any adult of average intelligence will be able to get quite a working knowledge of the piano keyboard from this book. It will find the method of obtaining this knowledge most pleasant; each new musical exercise is accompanied by a tuneful piece for the student to play, and most of these are based on familiar melodies.

Teachers who frequently face the problem of starting from the instruction books requested, in order to hold the interest of the teen ages, or older, will welcome the publication of this unique work.

To place your order this month and wish to take advantage of the special publication price on this book, 40 cents, send your order to the publisher.

Second Period at the Piano By Hope Kammerer

The author of this new work is a practical teacher, having achieved important successes in class piano teaching; she is recognized as an authority on this subject. Her book, *The First Period at the Piano* was an innovation and many of its principles were immediately adopted by up-to-date teachers.

For course, a book so successful created a demand for more advanced studies of the kind, and Miss Kammerer worked for years in her classes with the material used in her new book, *The Second Period at the Piano*, in order to make sure that it was really practical and would prove of benefit to the students. Now has this valuable study book

ready for publication. The work is arranged in the same manner as in *The First Period at the Piano*—writing exercises and technical exercises precede each study or piece and, frequently throughout the book, review questions are given.

While this work is passing through the hands of editors, engravers, printers and binders we are affording every teacher an opportunity to obtain a first-off-the-press copy at the special advance of publication cash price, 35 cents, postpaid.

Advance of Publication Offers Withdrawn

Based on the orders received the book that is being published this month has been one of the most popular offered in advance of publication during the past year. As the book is intended primarily for use in home entertainments this interest in it will be most gratifying to all those who realize the social value of maintaining the high standard of American family life, of keeping the members of the family interested in the home rather than in the many attractions that, in these days, are liable to draw them elsewhere. Piano teachers, too, should be glad to hear of the demand for this book as anything that tends to increase the popularity of the piano must ultimately benefit them.

This album now will be placed on sale at all music and book stores, or copies may be obtained from the publisher, and, as is customary, the special advance of publication price is withdrawn.

Piano Fun with Family and Friends is a large book containing musical games, stunts and songs; and the piano pieces and accompaniments for them are all within the playing ability of the average pianist. Many of the games are competitive—there are games of chance, of skill and guessing games. The stunts should prove highly amusing. Some of the games and stunts are for people who have enjoyed the advantages of a musical education, but most of them may be enjoyed by all members of the family, by relatives and friends. The songs, of course, are especially suitable for group singing. There is so much of general interest in the book that it should prove invaluable to the piano teacher who occasionally gathers together her class for a social afternoon or evening and those who have in charge the entertainment feature of music clubs will welcome the many suggestions it has to offer. Price, \$1.50.

High Above the Flood

Along the banks of a certain creek which nearly steps into the river class, the natives and the Summer cottagers before retiring have to make it a point to drag their boats and canoes high up on the banks, or else they must make them fast with a good length of chain or rope to something that will hold them. Quite a few good craft along the banks of this creek have been serving their owners and others for many years because this foresight has saved them from being swept away in the sudden risings for which that creek is noted under torrential Summer night rains. Even at that, some who have thought they had made their boats secure have gone to the creek in the morning to find nothing but the frayed and broken ends of rope that was not strong enough, or they have found their boats sunken because they had been made fast to too low a point and the short anchorage had not permitted them to rise on the crest of the flood.

Reviewing publishers' printing orders is a finding of those music publications which are safely moored always to real merit, musicianship, melodic inspiration, and practical worth. Missing from the printing orders are those which have been swept down the stream to be lost forever or to be hardly worth salvaging.

From the past month's printing order the following list has been made up of numbers which have been selling so well as to require new editions to replenish stocks. Teachers and active music workers are invited to request for examination single copies of any of these with which they are not familiar.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
23979	Wild Flowers and Butterflies (March)—Hewitt	1	\$0.25
23666	The Bobolink—Ketterer	1	.30
25049	Little Betty Blue—Peery	1	.25
24602	The Cuckoo Clock—Ketterer	1	.25
24429	All March!—Johnson	1	.25

SHEET MUSIC—PIANO SOLOS (Cont.)

24794	The Jolly Tar—Baines	1	\$0.25
23930	Rolly's Birthday (Waltz)—Duffy	1	.30
5003	Jolly Darkies—Becker	1½	.35
7221	A Mountain Pink—Spaulding	2	.25
8232	Arrival of the Brownies (Galop)—Anthony	2	.35
24819	An Evening Story—Ketterer	2	.30
25826	The Spirit of '76—Rebe	2	.35
26095	In a Chinese Garden—Overholt	2	.25
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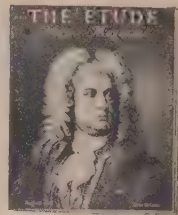
SHEET MUSIC—VIOLIN AND PIANO

	Grade	Price
19028	Wing Foo—Burligh	2½ \$0.35
7798	A Twilight Idyl—Schnecker	3 .50

ADVERTISEMENT

The Cover for This Month

This year has been marked by many tributes to Johann Sebastian Bach and George Frederick Handel, this year being the 250th anniversary of the birth of both these composers in 1685; March 21, 1685, being the accepted birthdate of Bach, and February 23, 1685, being the birthdate of Handel.



Most everybody is familiar with the famous Child Handel picture showing the amazed family discovering little Handel in the late watches of the night secretly teaching himself to play the harpsichord. Handel's father wanted this second son by his second wife (whom he married at the age of 62) to become a lawyer, but the boy's natural bent for music made the father's hopes futile. The father himself, a barber by profession, was surgeon and valet to the Prince of Saxe-Magdeburg. The father died in 1697 while Handel was yet only twelve years of age.

The story of Handel's life is an interesting one. He very nearly cut it short by his strenuous efforts to compose and manage opera performances in London from 1733 to 1737, the latter years of this period being trying ones in competing with a rival opera company which set up against him. As a result, in 1737, Handel suffered a stroke of paralysis which affected one of his hands and made it absolutely necessary for him to take a period of rest. It was after this time that the works which contributed the most to his immortal position as a composer were written. These were his various oratorios including the incomparable *Messiah* which was given its first performance in Dublin on April 13, 1742.

In 1752, failing eyesight came upon him and, after three unsuccessful operations for a cataract, he lost his sight entirely. He still continued his musical activities, however, accompanying his oratorios on the organ, and finally on April 6, 1759, when the *Messiah* was presented as the last performance of the season, Handel stepped from the organ bench to be called to the Great Beyond just a little over one week later when he died the Saturday before Easter, April 14 of that year.

For young children, the Handel volume of the *Child's Own Book of Great Musicians* by Thomas Tapper (Price, 20 cents) with its cut-out pictures, is most interesting for a first acquaintance with the life of this composer. Other biographical works on Handel are:

George Frederick Handel (The Etude Musical Booklet Library) A Short Biography by James Francis Cooke (10 cents).

Handel (The Great Musicians) by Mrs. Julian Marshall (136 pages, \$1.00).

Handel (The Master Musicians) by C. F. Abdy Williams (267 pages, \$2.00).

Handel (Library of Music and Musicians) by Romain Rolland (200 pages, \$2.25).

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



To Win or Not to Win

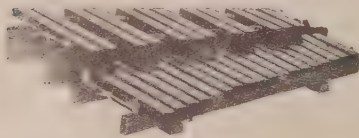
By Rena Idella Carver

Xylophone and Glockenspiel

By Rena Idella Carver

AT FRANK'S club each member had to tell about some instrument and Frank's instrument was the xylophone. He found out so much about it that he thought he never could remember it all, so he wrote it out and read it at the club meeting; and this is what he read:

"The xylophone gets its name from two Greek words, *xylon*, meaning wood, and *phona*, meaning sound. It is built of a double set of slabs of hard wood, accurately tuned. It is played by striking the slabs with two small wooden mallets. It has a compass of three and one half octaves and its tone is rather dry and hollow in quality."



"It certainly is," whispered Ellen to Joan as Frank cleared his throat.

"In its antique form the xylophone was made of glass as well as wooden slabs, arranged on belts of straw, very much like the glass harmonica, and it was in use among the Russians, Poles and Tartars. Saint-Saëns used it in his *Dance Macabre* and Humperdinck used it in the witches dance in 'Hansel and Gretel'."

"I saw 'Hansel and Gretel' once," whispered Sydney to Marion, as Frank cleared his throat again, for he was not used to reading papers.

"Now the glockenspiel is somewhat different, and the name, of German origin, applies to any instrument which consists of a series of bells struck by a single performer, and giving the effect of chimes. There is a glockenspiel in the score of Mozart's 'Magic Flute.' In the modern orchestra this instrument is usually called orchestra bells. It consists of from twenty-seven to thirty-seven graduated bars of steel and they are chromatically tuned. Wagner used this instrument in several of his opera scores and the entire orchestra is colored by the brilliancy of its clear, bell like tones."

Frank went to his seat amid much applause and the club members decided to put his paper in their scrap book, as they had very little material on xylophones and other unusual instruments.

Star Songs

There once was a person named May
Who slowly was learning to play;
So she went hard at work,
Her scales not to shirk,
And now she's improving each day.

HARRY and Harlan were sitting on the porch steps one glorious morning, watching the little wren flit in and out of the bird house by the fence. She had built herself a fine nest and kept singing proudly, "I did it, I did it, I did it."

"Let's go and take a hike," suggested Harry, "it's a beautiful day. Come on."

"But I have not practiced yet," answered Harlan.

"Bother practice, anyway. I have not done mine yet, either, but come on. This is such a fine day."

So Harlan was lead astray for the time being, and off the boys started for a walk through the fields and woods, which were not far from their back doors, as they lived next door to each other.

Soon the boys were briskly tramping through the brilliant fields, nearing the woods. Butterflies were darting about and bees were busy collecting honey. The trees were full of song birds. A wood spider was busy weaving a lovely bit of web lace with endless patience.

A little stream was rushing by, as though it were afraid it would be late for an appointment. As the boys followed the stream they came to a beaver dam. "My, how those little fellows must work," exclaimed Harlan. "Just think how long it takes them to gnaw a tree down for their dam. How's that for patience and stick-to-it-ness!"

"Sure is a good example of that. More than I have, I'm afraid," confessed Harry.

Finally the boys returned home, and as they were turning in the gate they saw Fred coming toward them, his violin case under his arm.

"Why the broad grin, Fred?" asked Harry.

"Well, I sort of feel like it. I'm on the crest of the wave. Just heard that I won the scholarship contest! That rather makes up for long practice periods and hard work, while you fellows go off to the woods and have a good time."

"Good for you, Fred, for you certainly deserve it the way you have been plugging," said the boys.

"And guess who won the piano!"

"I suppose it was Orville. He was the most brilliant player in the class," said Harlan.

"No indeed. He was the showiest one, but he was superficial, and he did not do very well this time. It was Wilcox," Fred told them.

"You don't mean it!" exclaimed Harlan.

"Yes, he was wonderful and the harder the things were the better he did them."

"But he was just a grind, I always thought," said Harry.

"No indeed, he was very talented, and had the right idea of how to work," Fred explained. "What I am wondering now is," he continued, "who is going to win next year. We have lots of talent in the class but no workers."

Fred left them, to spread the news of his winning to some more of his pals, and the boys went up the porch steps again. "Do you know, I believe I'll try for it myself, next year," said Harlan, "and I'm going to begin right now," and he went inside to practice, while the wren kept singing over and over again.

In the fall another scholarship was announced, and Harlan won.

"Congratulations!" said Fred. "I hear you won in piano."

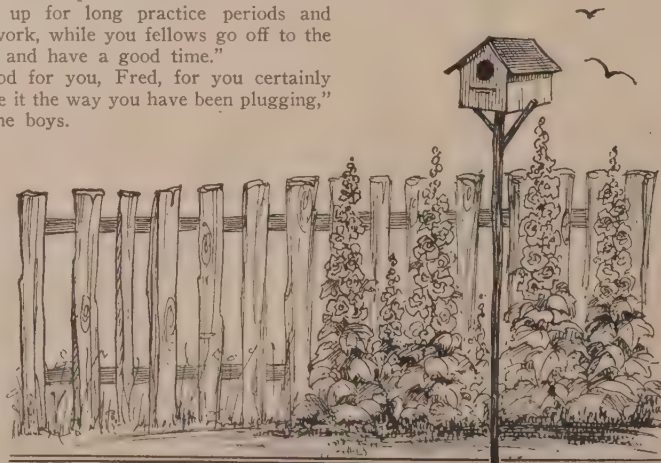
"Yes, I did, thanks to you and the wren!" answered Harlan.

"What do you mean, thanks to me and the wren?" asked Freddie in surprise.

"Oh, nothing, only you just sort of gave me the idea, and the wren kept singing 'I did it, I did it, I did it.'"

"And he took that for his motto," added Harry proudly.

"It's a fine motto, too," said Harlan, "because you see, it is just backwards from an ordinary motto. You can not use it until you have done something."



??Can You Tell??

By Mary Wiggins

1. What composer was born in same year as George Washington?
2. What composer was called the "father of the piano?"
3. What composer is called by name of the town in which he was born?
4. Who was the first composer born in Pennsylvania?
5. What two composers were born in the same year?
6. By what composer was the music "Nocturne" first given to a musical composition?
7. What composer became deaf but still wrote beautiful music?
8. What composer was the greatest writer of counterpoint?
9. What great pianist is also a great Statesman?
10. What composers are known as the big five of Russia?

Answers on Next Page

Richard and the Railroad Trains

By Marjorie Knox

RICHARD loved to hear the trains go during the quiet evening, and he hoped so day to ride on one so far away that there would be no more track left to ride on.

One was just coming now—he could faintly hear it in the distance, and he began to think about his music lesson and what his teacher had been telling him about CRESCENDO and DIMINUENDO. The sound of the "ch-ch-ch" was growing louder. "The Western Express," he murmured to himself. How he would love to be on it!

"Why, that is CRESCENDO! That's just what Miss Burns meant when she said the music gets louder and louder. Tomorrow when I practice I'll make the music sound like a train coming up the track. Oh boy, wait till Miss Burns hears my next lesson!"

Just to hear the puffing of an engine and the ringing of the warning bell was exciting to Richard, for he did love trains.

Then gradually the sound grew softer and softer, until the "ch-ch-ch" could barely be heard in the distance.

"Well, that's DIMINUENDO, all right, just exactly what Miss Burns was talking about. Funny I never thought of that before," he said to himself.

He could not even wait until morning to try out the new effects, but worked on his arithmetic and spelling, and just as soon as his lessons were done he went to the piano. And how well he sounded! When his Mother called to him that it was bedtime, he actually asked if he could practice twenty minutes more!

JUNIOR ETUDE CONTEST

As usual, the JUNIOR ETUDE contest will be omitted during July and August. The results of the May contest will therefore appear in the issue for October.

JUNIOR ETUDE—(Continued)



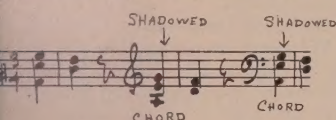
Shadow Chords and Landing Fields

By Vera May

Each pilot carefully studies the map of routes to find the best route from place to place, and also studies all the possible landing fields before starting out on a journey.

The keyboard has its landing fields, too, and they must be carefully studied and located properly by the pilot who is performing the composition.

These chordal skips in the Mozart *Waltz* can be located by "shadowing" the chord and, to that is, by placing the hand lightly and accurately several times in position over the chords as a preliminary exercise before playing, because locating and playing them instantly is not the best and most accurate way.



When you are learning a piece with wide intervals, either to chords or to single notes, place the skips by "shadowing" them, as if you were a pilot locating your landing fields.



JUNIORS OF BRISTOL, TENNESSEE, IN COSTUME PLAYLET

Game of Accidentals

By Riva Henry

ATHER the players around a box which contains a quantity of buttons or beans. The leader, who may be blindfolded, to impartiality, calls for any number of flats or sharps, as two sharps, four flats, or so on, and the player at his left must take the scale containing that number of flats or sharps. If correct, he takes one button. If he can name the flats or sharps in their correct order he takes another button. (Minor signatures may be included, if desired).

Each player has five chances, and the player who has the most beans is the winner.

JUNIOR ETUDE: We have organized a music club and are in our third year. The name of our club is sharp and we have pins designating that.

Our club, consists of twenty-two interested members, meets at the home of our advisor teacher once a month. At these meetings we have selections on the piano and play musical games. We also have a rhythmic orchestra.

We have four officers which are advisor (our president), president, secretary, and treasurer. Advisor and president with the help of two members plan the meetings.

Last year we took up the study of the Italian composers, and in the present year we are studying different operas. At each meeting we have letters and articles from *THE ETUDE*, and from these articles learn what other music clubs are doing and to be some of their suggestions.

From your friend,
BETTY CROWN,
Massachusetts.

Curtains—Mirrors

By Gladys M. Stein

SCENE: A music party at Miss Andrews's studio.

"Why, Ellen, that's the fourth game you have won!" exclaimed Jean.

"Yes, how does it come that you know the meanings of so many music terms?" Paul asked.

"And pray tell us where you find time to read the life stories of the different musicians?" added Albert.

"You probably will laugh at my method of studying these subjects," she replied, "but I'll tell you just the same."

"On the first Sunday of every month I make out four lists of ten music terms and their meanings," she illustrated her plan by going to the studio black-board and writing out the following:

TERMS	MEANINGS
<i>legato</i>	smooth, connected
<i>allegretto</i>	light, cheerful
<i>a tempo</i>	in time, or back to time
<i>crescendo</i>	an increasing power of tone
<i>forte</i>	loud, strong
<i>largo</i>	a slow, solemn movement
<i>presto</i>	a fast movement
<i>mezzo</i>	medium, half
<i>moto</i>	motion, movement
<i>ritard</i>	gradually delaying the time.

"I don't see how you can remember all that," remarked Paul, surprised to find that Ellen who wasn't any older than he could write out such things from memory.

"I also copy the short outlines of the lives of four composers from my Music Dictionary like this," she went on:

Carl Czerny. Born at Vienna in 1791. Died in 1857. Was one of the important piano teachers of his time. Wrote

many piano studies of all grades of difficulty.

"Each Sunday morning I pin a new list of terms on the curtains in my room. The paper is small, and neat, and I never muss up the curtains, so Mother doesn't object; and I just glance at this several times every day."

"Excellent," said Miss Andrew.

"The little biographies I slip into the side of the mirror on my dressing table. As I comb my hair I glance over them and they are soon memorized too."

"Very helpful ideas, Ellen," Miss Andrews approved, "and it is an easy way to add to your knowledge of music."

"I believe I'll try it," Kathryn remarked.

"Me too!" cried Jean.

"Suppose we write a list of things to study on the black-board," suggested the teacher.

In a few minutes she had written the following subjects as they were named by the pupils:

Music signs and their meanings.

Life stories of musicians.

Music terms and their meanings.

Stories of the operas.

Stories of famous compositions.

Histories of the different instruments.

"I wish you would all copy this list and try out Ellen's plan for the next three months," continued Miss Andrews.

They took her advice and at the following music party Ellen did not have such an easy time winning the prizes, as the other students had learned their music terms and history too!

My Pal

By Elvira Jones

*When I am sad and feeling blue,
I play a melody,
A serenade or soft romance
To cheer and comfort me.*

*I like to turn to Mendelssohn,
Or Schubert or Mozart,
To find the tune that gives to me
A peace within my heart.*

*Then there are times when I am gay,
I want to laugh and sing!
I play a dance, a light caprice,
Or some more joyous thing!*

*'Tis then that Chopin's waltzes, bright,
And Brahms' gay rhapsody
Express the joy within my heart,
And sing my song for me!*

*My piano is a "pal" to me
In gloom or gaiety.
No matter what mood I am in,
It shares that mood with me.*

LETTER BOX

Dear JUNIOR ETUDE:

I am sending you a picture of our B. Natural Music Club, but we have more members now than we did when this picture was taken. We meet every two weeks and play our pieces, give musical news notes and play musical games. We also have initiation and receive a pin and a scrap book and receive pictures for our scrap book for prizes in our contests.

During last Christmas week we had a Sunday afternoon recital and sang carols, and in the summer we have an outdoor recital called *Midsummer Night's Dream*. We go to many recitals and concerts, such as the "Symphonies under the Stars" in the Hollywood Bowl, for we are near Los Angeles.

From your friend,
DORIS WIRTH (Age 12),
California.

Answers to Can You Tell

1, Haydn; 2, Chopin; 3, Palestrina; 4, Francis Hopkinson; 5, Bach and Handel; 6, Field; 7, Beethoven; 8, Bach; 9, Paderewski; 10, Balakirev, Borodin, Cui, Moussorgsky, Rimsky-Korsakoff.

Music Shorthand

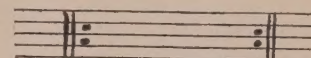
By Gertrude Greenhalgh Walker

"Do we use shorthand in music?" asked Bob, as he was opening his books for his music lesson.

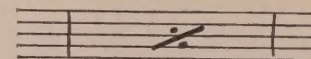
"Of course, and I see you have been visiting your father's office again," answered Miss Brown.

"Yes, and I saw the stenographer make all those funny little curly cues," said Bob. "They're such queer looking things."

"Well, we have some symbols in music that might be called shorthand, and they save lots of time and space when writing down music on paper. For instance, the repeat marks,

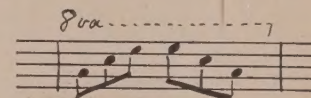


which save whole pages or sections from being written twice. Then this sign,



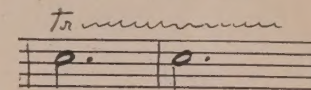
means to play the preceding measure again.

And of course you know the octave sign well enough, which means to play the passage in the next octave; this saves lots of ledger lines, which are confusing to the eye if there are too many of them in succession."

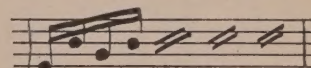


"I never thought of that being shorthand, but it is sure enough," said Bob.

"And then trills would take a lot of space if written out, you know."



"A fine example of the use of musical shorthand may be seen in the Beethoven Museum in Bonn, Germany, showing how Beethoven used many short cuts in writing down his music, such as filling up measures by repeating the figure, thus:



"Well, anyway, Miss Brown, music shorthand is not as queer looking and complicated as business shorthand," said Bob.

"No, it is really very simple, but let us go on with today's lesson."



ETUDE JUNIOR MUSIC CLUB, KANSAS CITY, MO.

Should I Change Teachers?

(Continued from Page 458)

the pupil naturally will be on guard against them.

As for making the pupil too self-conscious about his voice, that is the problem of the teacher. As a matter of fact, throat specialists assure us that those parts of the vocal mechanism which are subconsciously controlled cannot be affected by conscious thought; while that part of the singing mechanism which is under conscious control cannot be trained other than by conscious thought. Consequently, if a teacher or advisor is ignorant of what takes place when a tone is produced, would he be likely to recognize the difficulty and be able to rectify it?

To urge a pupil to cultivate his imagination and to develop his emotional qualities for a proper interpretation of his songs, without first supplying him with a reliable technic, is getting nowhere; for, no matter how vivid an imagination a singer possesses, it is useless to him if he lacks the ability to express his ideas through the mediums of tones of good quality and a perfect control of the dynamics of his voice.

Let Nature Have Her Way

STUDENTS often come to grief by trying to change the natural quality of their voices. Contraltos and baritones with a good upper register try desperately to become sopranos and tenors, failing to understand that this matter, too, is one that is determined by physical instead of psychological considerations. It is always the quality, the tone color, that determines the vocal classification; and it is no more possible to change the natural quality of one's voice than it would be to work a similar miracle with the color of the eyes. Of course a voice may sometimes change of its own accord. There have been a number of authentic cases of this sort among artists of note. Fremstad, Sims Reeves, Sir Charles Santley and Jean de Reszke have been especially notable examples. However the unusual but natural processes that sometimes bring about such changes have nothing in common with the treatment the voice undergoes when willfully dragged up or down from its proper place, by a wrong method.

It is very important that a student shall develop his musical taste and judgement. Everyone knows what he likes; but too often the untrained ear of the student is unable to recognize a correctly produced tone when he hears it. It is difficult for him to distinguish and appreciate the difference between the correctly produced tone of the artist and the sometimes bigger tone of the singer of the "scream-and-shout" school. Most beginners are slaves of the big tone habit and can see no merit in a tone that is not of tremendous power. They judge their own progress entirely by the amount of sound they can produce, regardless of everything else.

The End Dictates the Means

IN OPERAS of the old school, the *bel canto* must never be sacrificed for mere volume; but in the Wagner works, and some of the ultra modern compositions, it is essential that the singer shall combine the requisite dramatic vim with his *bel canto* and become a singing-actor instead of merely a singer of beautiful tone. There are times, undoubtedly, when it is imperative to sacrifice the tone to the word, just as in the old school one sacrificed the word to the tone; but one must know exactly when and how and must be careful to preserve a proper balance.

To return to the subject of changing one's teacher, it is better that the student be somewhat wary of the teacher who claims that the secret of good singing hinges upon any one thing. We hear of

teachers who claim that "it all depends upon the breath." Their slogan is "If you can breath you can sing"; just as some dance teachers announce that "If you can walk, I can teach you to dance." May be they can; but I do know that, important as a proper knowledge of breath support may be, it is far from being the one and only requisite of good singing. So, too, with the teacher who claims that head resonance is the vital thing, or that the proper position of the tongue determines all else. These things are very important, as are many others; but no one of them is so important that one can learn to sing solely from that angle, while ignoring all the others.

Furthermore, let the student beware of the teacher who promises to undo all his predecessor's damage and to make him an artist in six months. It cannot be done; and any teacher who makes such

The Lure of Musical Instruments

(Continued from Page 455)

THE CAGED instrument upon which Chopin played was released from solitude a few years ago and was temporarily brought by adoring hands to America. It is a rosewood grand piano which, since the death of Chopin in 1849, has stood in the old music salon of the Pleyels in Paris and has been there viewed by thousands of pilgrims to this shrine of Chopin. A few years ago it was released from its solitary confinement to aid the fund for France's unemployed musicians, struggling under hardships and sufferings precipitated by the late war.

France did not have the generous fund for unemployed musicians which America

Scherzo in B minor, compositions that conjure up mysterious dreams, yearnings, moods inexpressible, save only as Chopin interpreted them. All the joy, the love, the tragedy of his life clustered around the piano. It was his joy in the little pavilion of the *Cite d' Orleans*. It was on the keys of this piano that Chopin playfully gratified the wish of George Sand, whose little dog capered around the room while the lover sat happily together.

"Frederic," exclaimed the novelist, "I had your genius, I would put that little dog into music."

Chopin turned to the piano and improvised *La Valse du Petit Chien; The Waltz of the Little Dog*.

It was beside this piano that Chopin and Meyerbeer quarreled over the time of *Mazurka in C, Op. 33*.

"It is two-four time," declared Meyerbeer calmly. "It is three-four time," insisted Chopin.

And so it remained.

Whenever it was possible, this piano was the one chosen for Chopin's Soirees. The dreary days came, and this old piano was the heart of those waning, impoverished days in the *rue Chaillet* and later those dying hours in the house in the *Place Vendome*.

One can picture the piano with its two brass handles, the lighted candle beside it casting a glow of golden light on the manuscript which the master had just finished.

The candle has gone out, darkness envelops the sick room in the *Place Vendome* where loving friends have taken Chopin. Once more Chopin built his life around his piano, now placed in the new salon. The instrument was to play one last part in the life of the master who so often had drawn from it the soul of inspiration. Chopin is dying. A few friends are near. Very softly the Countess Potocka touches the keys of the beloved piano, and as the sound die away, the soul of the great artist is a rest.

They bore the body of the master first to the Madeleine and then to Père Lachaise. For many days the old piano was forgotten. It stood silent in the empty salon. What tragic, wistful, longing memories are forever locked in the heart of the dead instrument! Later it was removed to Chopin's music salon at Pleyel's; and after its philanthropic journey to America where it realized a large amount for the stricken musicians of France, it was turned to the new Pleyel show room where, like thousands of other captive instruments, it silently awaits the end—Forgetfulness.

Accents

By Gertrude Greenhalgh Walker

For the student who has not an inherent feeling of rhythm, suggestions of many kinds must be given until the child acquires it. One way of teaching the primary and secondary accents or pulses as they may be called is to mark the pulse in correspondingly larger and smaller letters and numbers.

For example: ¼ | One 2 3 4 | One 2 3 4

Or the accents may also be marked with colored crayons, using the corresponding important colors of the spectrum.

For example:
Red Yellow Orange Green

Many other ways may be devised by the alert teacher, individual pupils suggesting individual treatment.

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A DAY IN RADIO CITY



FRANK BLACK

Frank Black, the human musical dynamo of Radio City, gives an absolutely unique and colorful picture of what happens in that magic city which sends you so many musical joys "over the air."

BANDS EVERYWHERE

Edwin Franko Goldman, whose splendid concert band has just given its one thousandth concert in New York, tells some things about bands which will interest every reader of *The Etude*.

HOW FOOD AFFECTS THE VOICE

Dr. Leon Felderman, Chevalier of the Legion of Honor, distinguished Roumanian-American physician, has given singing readers of *The Etude* something in this article that they will want to keep for life.

WHY CZERNY?

This article, by the late Mme. Marguerite Melville Liszewska (for many years chief assistant to Theodore Leschetizky), is a work of sheer genius and tells why many teachers of these days are failing to produce results.

A MASTER LESSON ON A FAMOUS CHOPIN NOCTURNE

Mark Hambourg, known throughout Europe as the musical reincarnation of Rubinstein (his piano records have sold over 3,000,000 copies abroad), has prepared another of his memorable lessons, this time on the lovely *Nocturne in F-sharp Major* of Chopin.

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statements is sadly mistaken if he believes them himself. Moreover, no teacher can tell, in a single addition, whether the prospective pupil has all the other qualifications necessary to a worth while singer. It is only after a series of lessons that he can ascertain whether his mental and physical endowments are on a level with his vocal gifts, and, if so, whether the sum total will justify an expenditure of the time, money and labor that a musical education entails.

In conclusion, the student must bear in mind always the fact that no teacher, however fine, will be able to do any of his work for him. At best the teacher can only guide and direct; it is the pupil who must do the learning.

* * *

"As leisure increases, music becomes more and more necessary. You can't have too much of it."—George Eastman.

has maintained, so she opened her treasure house to aid the suffering. The doors of the small ornate music rooms of Pleyel's were opened, the doors of the room to which Chopin came that night in February, 1848, almost exhausted from his last concert. These doors were opened by another generation and the old piano started on its long journey.

Chopin had several pianos. One was burned on the Island of Majorca, during his visit there; but the Paris piano was the one upon which he played his last concert. It was the composer's intimate companion in the exalted hours of creation. There is a little brass plate inside this precious instrument giving the names of some of the master's compositions which were first heard from its heart. Three *Préludes*, the *Nocturne in G minor*, the *Funeral March* from the "Death Sonata," three *Etudes*, *Mazurka in A minor*, the *Tarantelle*, the

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